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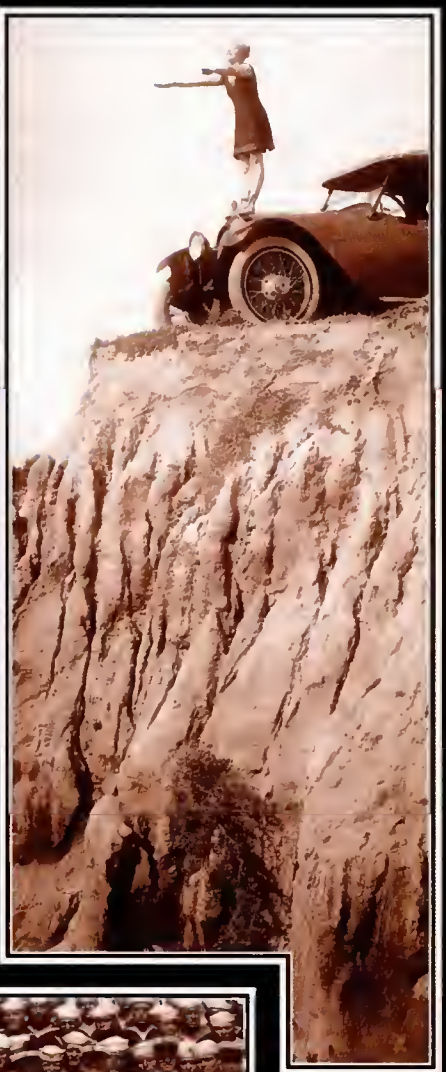
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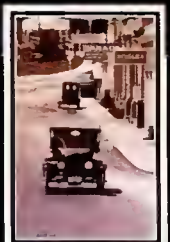
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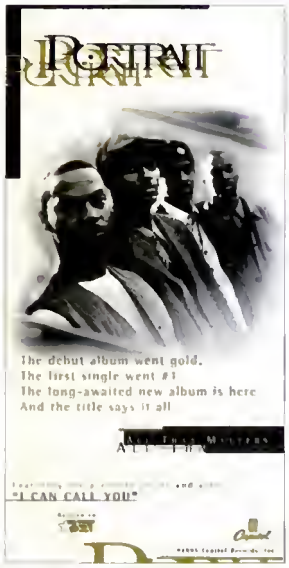
IN MUSIC NEWS



Steve Winwood's 'Finer Things' On Island

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U.S. Music Business Jumps 20% To $12 Billion In 1994

■ BY DON JEFFREY

NEW YORK—Music became a $12 billion business in the U.S. in 1994—20% above the previous year—with net unit shipments of music passing the 1 billion mark for the first time, according to figures released by the Recording Industry Association of America.

Fueling that growth were an increase in the number and size of retail stores and the continued rise in popularity of the higher-priced CD format.

The RIAA says record companies booked net shipments of 1.12 billion units of albums, singles, and music videos last year, an increase of 17.5% over 1993's 955.6 million units. The $12 billion figure—up from $10 billion in 1993—represents the dollar value of those shipments. It is calculated at suggested list price. (The figures represent gross shipments minus returns.)

The trade group attributes the sizable gains in unit shipments and dollar value mostly to expansion at retail. More and bigger stores, many of which are committed to maintaining a deep catalog of product, have boosted sales on the wholesale level.

But the RIAA's dollar value does not represent the amount that U.S. consumers spent on music last year, because the majority of product is sold at a discount to suggested list price. In addition, the RIAA's numbers do not take into account the inventory that remains unsold in stores.

Year-end results from market researcher SoundScan show that the total number of music units sold at retail last year increased only 4.4% to 713.7 million from 683.2 million in 1993.

An RIAA spokesman says the group's results are not indicative of retail sales but of activity among its

(Continued on page 144)

Polara Defines New Scene

Restless Set Mixes '60s Pop, Synth

■ BY DEBORAH RUSSELL

LOS ANGELES—As the rock'n'roll renaissance of the late '70s and early '80s defined the role that Minneapolis would play in the development of modern rock, the teenage Ed Ackerson took his cue to form a band, helm his own label, and establish himself as a sound man, producer, and promoter.



ED ACKERSON OF POLARA

Today, Ackerson fronts the emergence of a new local scene, coined "Sota Pop," as the leader of the sonically adventurous Polara. The band's self-titled Clean Records debut, which hit the streets Feb. 14 via Twin/Tone-Restless Records, captures the unique sensibilities of a

(Continued on page 22)

Franklin, Family Cross Lines

Gospo-Centric Act Multichart Success

■ BY CARRIE BORZILLO

LOS ANGELES—Kirk Franklin is not your average gospel performer. The 25-year-old singer has a bodyguard, has had female fans rip his clothes off, counts controversial rapper Ice Cube and the racy R. Kelly among his fans, and cites Elton John as an influence.

One of the Fort Worth, Texas, native's first musical endeavors was turning John's rock classic "Benny And The Jets" into a gospel song.

It is Franklin's youthful appeal and the success of "Why We Sing," which crossed over from gospel to R&B radio

(Continued on page 23)



FRANKLIN

HEAT SEEKERS IMPACT

Midsize Mod Radio Proves Its Savvy

■ BY ERIC BOEHLERT

NEW YORK—With just 83 commercial stations on the air, the modern rock format is easily the tightest-knit among the major music players. Though the circle is small, not all programmers are reading from the same page.



DAVE MATTHEWS BAND



MANN

(Continued on page 143)

Norteña's Corridos Paint Underbelly Of Mexican Life

■ BY SAM QUINONES

MEXICO CITY—When Pancho Villa and Emiliano Zapata rode the deserts and hills of Mexico during the Mexican Revolution from 1910-17, blood flowed like s swelling river as the pair struggled to gain control of the country.

Trailing behind Villa and Zapata were songwriters who put the violent exploits of the two folk heroes to verse and music. These musical sagas, which came to be called *corridos*, were authentic depictions of the duo's raids against the government and their battlefield encounters.

The Billboard Report

Nowadays, corridos thrive in *música norteña* (northern music), a hybrid, polka-rooted genre from the northern Mexico/southern U.S. border, tied inexorably to colorful parables about Mexico's socio-political ills, such as drug-related violence, unemployment, and immigration. Artists performing norteña music are known

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FOR LOVE OF THE INDIES
THE BILLBOARD SPOTLIGHT

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THE MODERN AGE

Channel Surfing With RCA's Dave Matthews

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IN VIDEO NEWS

Video Dealers Cut Orders To Avoid Glut

SEE PAGE 10



star \'stär \ *n*, **1:** one of a collection of celestial objects which emits radiant energy and powerful light. **2:** a planet or configuration of planets which is held by astrology to have the power of influencing the unfolding of fortune or destiny. **3:** an artist who has had such a powerful effect on his art form so as to literally create a genre: as in Contemporary Jazz (see: "BREEZIN'," "GIVE ME THE NIGHT," "WEEKEND IN L.A.," etc.). **4:** one who is a landmark addition to the stellar collection of artists who appear on the last two pages of this magazine.

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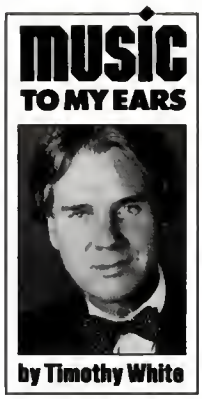
Goo Goo Dolls' Blue-Collar Guts

"These are people of incredible conviction—they will not budge," says Buffalo, N.Y.-born guitarist/singer Johnny Rzeznik of the Polish heritage that underlies the gallant roar of his band, the Goo Goo Dolls. "My ancestors were peasants from around Kraków who came to the East Side of Buffalo in 1913, right before the outbreak of World War I. From what I understand about Polish history, tanks would roll over these people, and they'd still live on, stubbornly praying the rosary. I admire that level of guts."

And it shows, grittily and gloriously, in every concussive facet of the Goo Goo's chronicles, as exemplified by the megapop band's incomparable fifth album, "A Boy Named Goo" (Metal Blade/Warner Bros.), due March 14. Masters of the hard-spanking melody line and other grand, aggressive gestures, this passionate power trio (chief songwriter Rzeznik, bassist Robby Takac, departing drummer George Tutuska, and tour replacement Mike Malinin) hails from the western extremity of the Niagara frontier, and the members' creative isolation feeds a combative tunefulness at the mighty end of the modern rock spectrum.

Slackerdom only occasionally is accused of generating anthemic uplift, yet at least half of "A Boy Named Goo" has the tense invigoration of the headiest video twitch game, plus enough thumping human tenacity to urge the alienated back onto the streets. Fight songs like the band-composed "Eyes Wide Open" or the Rzeznik-penned first single "Only One"—and his "Ain't That Unusual," "Long Way Down," and "Flat Top" (with its somber quip that "conscience keeps us quiet while the crooked love to speak")—are each exceptional in their undogmatic demands for restoration of a common dignity.

"What makes rock'n'roll worthwhile for me these days," says the affable Johnny, "is the real feeling that there's a musical movement right now that's part of an organic social movement. I notice all the kids have their bullshit detectors turned on, and that's a positive sign. Let's just hope the fucking marketing people leave us all alone."



In the case of the Goo Goo Dolls, they have so far been spared any commercial conditioning beyond a gradual upgrade in the sonic level of their releases. Their primitive "Goo Goo Dolls" debut on the Mercenary label was picked up in 1987 by Celluloid Records. Next came the "Jed" album on Death/Enigma (1989), which led to major-label visibility with "Hold Me Up" (1990) for Metal Blade/Warner Bros., a move coinciding with the stylistic enrichment of their punishing pop vision.

"Our influences are the Sex Pistols, the Damned, Devo, and the Plasmatics," says Rzeznik (the first "z" is silent), "and we wanted to do something with the same energy, but just a little more melodic."

By 1993's "Superstar Car Wash" record for Metal Blade/Warner Bros., the band's gleeful wall-of-gall approach to high-volume mellifluence had attained a drenching new dither on tracks like "Fallin' Down" and "Already There." Here was a beautiful noise capable of resounding beyond the confines of the Great Lakes region.

But the Goo Goos still scrambled for rent money. Rzeznik was fresh off the road grind and "fooling with open tunings" in his East Side apartment a year ago, when he began plinking what would prove the apex of "A Boy Named Goo." A distressed acoustic rocker called "Name" is "about the difference between being 15 and 28" in a youth culture that sacrificed its sense of purpose: "You grew up way too fast/And now there's nothing to believe/And reruns all become our history."

Like so much of "A Boy Named Goo," "Name" describes a generation suspended between the Old World and the Lost World. "I was 15 years old and majoring in plumbing at McKinley Vocational High School in Buffalo, when I started writing songs with titles like 'I'm Not Gonna Run,'" Johnny recalls with a soft laugh. "I didn't want to do dog work for the rest of my life, but I lived in an ethnic, working-class place that was a real throwback. Still, my grandfather was the kinda guy who had actually helped arrange—not entirely legally—for people to get their passports to America. So the challenge is to find a way to dig deeper inside yourself for a new direction."

Born Dec. 5, 1965, to postal clerk Joseph Rzeznik and the former Edith Pomeroy, Johnny grew up with four older sisters on Clark Street near the corner of Kent Street ("We called it the Superman corner").

"My family opened a bar on the East Side when they first got here," says Rzeznik, "so I was used to being around self-employed merchants, which is how I decided to be a plumber. The year I turned 15 was rough because that's also when both my parents died; my father was a bad alcoholic who died from drinking, and my mom was gone six months later 'cause she was so lonely. If it hadn't been for my sisters, I wouldn't have made it." And if it hadn't been for rock'n'roll, Rzeznik wouldn't have had a reason to try.

New York state's second-largest city (pop. 357,900), Buffalo began as a key Erie Canal port whose post-Civil War trade boom attracted hordes of immigrants and industrialists. The tough, frequently snowbound blue-collar outpost was plagued in recent decades by unemployment, but lately has regained its former boom status due to a tariff-lifting 1989 trade pact with Canada; Buffalo remains a sports- and tavern-loving party town whose 4 a.m. bar closings often prompt 5 a.m. traffic jams on the bridges back to Ontario.

"Frankly," says Rzeznik, "I was 19 and drunk the night we started the Goo Goo Dolls. I'd worked as an assistant plumber for only one day, when I quit and enrolled at Buffalo State U.; I was playing in the Beaumonts, a hardcore group named for [actor] Hugh Beaumont [the father in TV's "Leave It To Beaver"] when I met Robby [Takac], who was in my cousin's metal band. We jammed and drank and named our new group after this spooky toy we saw in 'True Detective' magazine, a baby's rubber head you moved with your fingers."

And "A Boy Named Goo" shows how far such game impulses can take gutsy young citizens of the Blizzard City.

"No matter where you're from, you've still gotta learn to keep your perspective," says Rzeznik. "When I wrote 'Only One,' some people thought it was about Kurt Cobain's death, but it was inspired by a Buffalo rock star who got into bad stuff. Fact is, that kinda thing happens to anybody who gets high on their own fumes.

"Our music is saying that it's best to keep yourself more process-oriented than outcome-oriented," he adds with unbudgeable surety. "If you can somehow do things from the bottom of your soul, but *not* get hung up dwelling on them, then that's a good, unselfish feeling."

THIS WEEK IN BILLBOARD

TWO SOUNDTRACKS THIS 'FRIDAY'

Priority Records has entered the movie business, and its first release, "Friday," a comedy starring Ice Cube, will have two soundtracks—one featuring rap and the other containing old-school R&B. J.R. Reynolds, R&B music editor, has the story. Page 23

MAKING THEIR MARK ON THE WEB

As more record companies set up sites on the Internet's World Wide Web, the challenge is to draw users with unique and innovative offerings. Enter*Active editor Marilyn A. Gillen reports. Page 128

DURAN DURAN COVERS NEW GROUND

Pop band Duran Duran has recorded an album of cover versions of songs by artists ranging from Public Enemy to the Temptations. "Thank You," set for release April 4 on Capitol, should expose these songs to a new audience, as well as display the band's musical versatility. Dance music editor Larry Flick reports. Page 16

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Commentary

Jazz's Rich Legacy Deserves Support

■ BY GERI ALLEN

During Black History Month the country joins African-Americans in celebrating our vibrant culture, one that is full of inspirational stories of the human capacity to not only survive unthinkable tragedy, but to shape and create new and imaginable beauty from it.

As a child I heard my father's record collection over and over: Billie Holiday, Charlie Parker, Nat "King" Cole, Thelonious Monk, Duke Elling ton, Count Basie, Miles Davis, Dizzy Gillespie, Sarah Vaughan, Mary Lou Williams. These great artists were then, and will always remain, beacons of light for us as a people and for the world.

I experienced these masters as a child and watched their carriage and projection closely. In the midst of all the indignities they experienced, I saw only their strength and impeccable dignity, and heard their innovations in music, which continue to transform the world even now. They were connected to their culture. There was a lifeline between the community and these artists; one fed and kept the other.

Each of these artists, while completely unique in his or her individual expression, was also firmly rooted in the jazz tradition. This linkage extends back to Jelly Roll Morton and beyond, to Africa. Jazz is an oral and written tradition. The music is passed down from generation to generation, with each of our greatest artists assimilating all the information and techniques from his or her predecessors. Each achieved an individual voice by the nature of the creative choices he or she made. Each of these masters, the ones who remain close to the front of our consciousness, made big choices. And the choices they made were often responsible for the major shifts music has taken in the last 100 years. Informed choices, and the quality of those choices, creates innovation.

Choices represent true freedom. This connotes not having to settle for the choices others would have made for you. I made a choice: to experience jazz. I had other choices, but I loved jazz and all it stood for. The artists, the innovators, and the personalities inspired me. Yet the magnitude of who they were, and are today, continues to humble me. I am a fan of this music. I love the timbres, the rhythms, and the varieties of expression that are elemental to the richness of it.

When I was 6 years old, attending Hally Elementary Public School in Detroit, I took a beginning instrumental class. We had a variety of string, woodwind, brass, and percussion instruments to choose from. Exposed to all these instrumental possibilities, I eventually found the right instrument for me: the piano. I was 7 when I began piano lessons. The piano was the instrument, literally and figuratively, for the formation of my understanding of commitment. Early exposure to music provided a foundation for the development of my ability to commit. Commitment and her sister, perseverance, create opportunities.

Music, although an excellent one, is not the only path to be followed for the development of life traits. All of the creative arts share this harmonious chord. And sports certainly cannot be excluded. Anyone who has witnessed Michael Jordan in action would be hard pressed not to acknowledge his performance as art. The parallelism should be obvious.



'Choices represent true freedom.'

Geri Allen is a jazz pianist and Blue Note recording artist.

Where do most children first encounter the opportunity to start making these choices for themselves? Public schools. Unfortunately, our music, art, and sports programs are the first to be leveraged in times of financial crisis, and children suffer the loss of these choices. Lack of choices only limit one's freedom. These choices should be made available as early as possible.

Public television and public radio are also extremely vital sources of information and knowledge. These give us equal access to what's going on in the world of the arts. These are our lifelines to our communities. In the midst of this very conservative climate, we once again hear talk of the loss of choices. The possibility of losing public television and radio is ever-increasing. Both of these media have afforded us the advantage of experiencing some of the many artistically diverse alternatives available. These two sources of expression are invaluable. All who believe in freedom of choice should heighten their commitment to keep our public access systems on line by providing even greater support.

Let us also recognize the nonpublic, risk-taking entities, both radio and television, that are committed to supporting lore that is far too seldom heard or seen. Black Entertainment Television's Jazz Central features live jazz, for example. The response to Jazz Central has been overwhelming, and ratings are continuing to grow. And I could never forget the countless hours spent listening to WJZZ, "Detroit's Jazzy One."

At its greatest, music is a beacon of bright light reminding us of the best parts in ourselves. The creative arts have done that throughout time. We go into trances, transcend the physical plane, to find our identity. We recognize in those moments of connection a way of being. We prepare to meet those splendid moments of realization by fighting to stay above the surface, working a band, recording an album, making the music in large and small crowds. Artists experience these challenges to connect with people, because it is this connection that allows music to live vibrantly. As I travel and perform, I see it in the faces of the people who make time to come and participate in the moment. Jazz has always been a musical culture that was inclusive and full of variety. This welcoming nature comes from its Africanness, and that is a part of its greatness.

As Michigan Congressman John Conyers reminds us, jazz is a national treasure. Let's celebrate our living legends in jazz, our icons, our innovators and masters who remain to inspire and enlighten, and those new innovators and masters who represent the future of jazz. Let's give back to the source in a true spirit of celebration.

LETTERS

AMAZING BREADTH OF MUSIC

I was recently sorting my back issues of Billboard. Out of curiosity, I looked up a bunch of "Music To My Ears" columns. What an amazing breadth of music Timothy White has chosen to write about. I think it is so cool that the editor in chief of the trade-publication-of-trade-publications chooses to devote his column each week to music where the sole criteria is that of quality, putting genre and the size of the issuing label aside. Hats off to you for giving voice to music that is inclusive, nonsexist, nonhomophobic, nonracist, etc.

I also wanted to take the time to let White and his staff know what a huge, amazing, tangible difference his column has made in our work in spreading the word about Dar Williams (Billboard, Jan. 28). For music not aimed at the mainstream of pop success to receive notice from you guys makes a big, big difference for us down here in the trenches.

Charlie Hunter
Young/Hunter Management
Chesterfield, Mass.

UNDERGROUND OLDIES?

Let me make sure I got this straight. According to your story on WDRE's format change (Billboard, Feb. 11), the station dramatized its switch to "underground" by interrupting a 15-year-old recording and replacing it with a 17-year-old recording. I suppose in the world of radio programming, this passes for progress.

Scott Isler
Brooklyn, N.Y.

SANTA AD HITS HOME

I saw the commentary by Dick LaPalm (Billboard, Jan. 28), and it reminded me of where I was when that ad came out. I was a hawk at times during the Vietnam War, but when I saw that ad it really affected me. It was like a bucket of cold water thrown in my face. I suddenly saw the war for what it was, an unfortunate debacle that would take a decade or two to straighten out. I, at that moment, gave peace a chance. My hat went off to LaPalm then, and I am so glad he's still in the business. He truly understands.

Daniel S. Markus
Dream Street Management Inc.
Los Angeles

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nunziata, Billboard, 1515 Broadway, New York, N.Y. 10036


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Top Of The Hilliard. BMG executives congratulete the Jan Garbarek/Hilliard Ensemble on the success of the ECM album "Officium," which has spent five months on Billboard's Top Classical Albums chert. Shown following the group's appearance at the Cathedral St. John The Divine are, from laft, Guentar Hansler, president, BMG Classics; Steve Vining, VP of sales and marketing, RCA Victor; James Glicker, senior VP of intemetional marketing, BMG Classics; Carl Pritzket, U.S. label director, ECM; John Potter, Gordon James, Rogers Covey-Crump, and Devid Jemes, the Hilliard Ensemble; Rudy Gassner, president/chairman, BMG International; Jan Garbarek; and Manfred Eicher, founder of ECM and producer of "Officium."

Vid Stores Hedge 1st-Quarter Buying

Tide Of Xmas Returns Begets Reluctance

■ BY EILEEN FITZPATRICK

LOS ANGELES—A wave of conservatism has swept over video dealers' ordering patterns in an attempt to avoid the flood of top titles that nearly drowned retailers in late 1994.

Although most retailers say overall sales were strong during the holiday season, some big-name titles failed to meet expectations.

As a result, the fourth-quarter cleanup continues as retailers return millions of copies of "Jurassic Park," "Snow White And The Seven Dwarfs," "The Flintstones," and "Beethoven's 2nd."

To combat the flood of returns, MCA/Universal Home Video says it will drop the price of "Jurassic Park" from $24.98 to $14.98 Feb. 24.

The title also will be repromoted to coincide with NBC's Mey 7 telecast. Details of the re-promotion are expected in April (Billboard, Feb. 11).

The supplier reduced the price of "The Flintstones" ($19.98) and "Beethoven's 2nd" ($24.98) to $14.98 Feb. 6.

But MCA is enjoying an 85% sell-off rate for "Land Before Time II: The Great Valley Adventure," which has sold through its initial order of 2 million units with reorders of 600,000 units, according to distributor sources. The title was released Dec. 26.

"The initial buy was conservative," says MCA VP of marketing Craig Relyea. "But reorders have been consistent and strong."

Relyea credits the after-Christmas release date snd McDonald's sale of the original "Land" as contributing factors.

"Having a new title in stores during a peak traffic period and McDonald's refreshing consumers' minds about [the original] worked," Relyes says.

New Line Home Video VP of sales Kevin Kashe reports a 48% sell-off rete for "The Mask," of which 7 million units were shipped in January.

But, like MCA, Kasha says retailers held back on orders until the last minute. "A number of eccounts were disappointed with some fourth-quarter titles, and our orders weren't as strong at first," says Kasha. "It wasn't e 'Mask' issue: It was an open-to-buy and a shelf-space issue."

Confident with the title's performance, New Line has set up reorder petterns with its key accounts, Kasha says.

Despite increased shelf space and an overall profitable holiday season, retailers and suppliers have toned down their first-quarter goals.

"Retailers were skittish and bought more conservatively on first-quarter titles," says Sacramento, Calif.-based Video Products Distributors senior VP of marketing and purchasing Marty Jorgensen. "There were some problems in the fourth quarter, and because of it you saw more reasonable goals and lower expectations."

The most notable example of that is "The Lion King," which by most accounts has the potential to top both "Beauty And The Beast" and "Aladdin." Combined sales on the two titles are more than 43 million units, according to Buena Vista Home Video.

However, as previously reported Buena Vista will ship about 18 million units of the title and hold back between 20% and 30% of preorders in an

(Continued on page 143)

Label Reps Urge Europe To Fight China's Piracy

■ BY JEFF CLARK-MEADS

LONDON—The international record industry is pressing the European Union to raise the stakes in its battle to persuade China to clamp down on pirate-music product.

International labels' body IFPI says the 15-nation Union should emulate the tough stance adopted by the U.S.

A delegation from the IFPI met in early February with the EU's trade department, DG1—a department headed by British former minister Sir Leon Brittan—and was told that the Chinese piracy problem remains a priority.

This assurance, though, is barely satisfactory to the labels' representatives. 1FPI director general Nic Garnett, while pleased that the department takes the matter seriously, says, "We want a more committed approach, e more visible approach. We told DG1 we want to see a more aggressive and more vigorous position from the EU.

"We expressed concern to them that the world is viewing this ss an American problem, but there is very significant European involvement because three of the majors are European corporations."

To dete, the Union has adopted a low-key attitude, preferring to exert subtle political pressure on China through the nascent World Trade Organization rather than implement sanctions under its Commercial Policy Instrument, the so-called "European 301."

However, the tenor of the EU's activities may have changed with its Feb. 15 public pronouncements that it supports the more overtly aggressive policy of the U.S.

The test of its intentions will be whether the Union decides to commit to the problem with the same magnitude of resources as U.S. authorities have. At present, the amount of time and effort being applied in the U.S. is far greater than that in the Union.

Garnett says, "It's pleasing to know we have the support of Sir Leon and that he has this high on his agenda, but he has many other issues to deal with in many other parts of the world."

Garnett says meetings with DG1 are continuing—as they have done over the last two years—and he is hopeful thet the music industry mey be on the verge of new initietives in the battle.

He points out, though, that it is not just the music industry that is suffering. He meintains that the approximately 30 optical-disc pressing plants in China are capable of producing CD-ROMs and movies on laserdisc, and he describes the plants as currently "out of control."

The first priority, Garnett maintains, is to persuade the Chinese authorities to implement copyright law and bring legal control to the plants.

He fears, though, that this may not be the way the authorities assert their power. "My great concern is thet they will make an example of somebody and execute them for piracy," Garnett says. "That is not what we need. We need consistent enforcement."

Video Chain Choices Rolls Along On Buying Spree

■ BY SETH GOLDSTEIN

NEW YORK—Regional video retailer Choices Entertainment has landed its biggest catch in a yearlong quest to transform the 10-store venture into a national power.

After a string of agreements reeling in about 15 chains of similar size, Choices announced Feb. 13 it had signed a nonbinding letter of intent with Palmer Video in Union, N.J., which owns and operates 46 outlets in New Jersey and New York. Palmer, with estimeted revenues of $25 million, had topped the industry's list as the chain most likely to go public in 1995, following in the footsteps of Portland, Ore.-based Hollywood Entertainment.

Instead, Palmer leads the pack of five arrivals bringing Choices' store count to 264 and combined sales to $125 million. The remaining newcomers have not been named, but trade sources indicate Video City in Bakersfield, Calif., is one of them. CEO Robbie Lee was not available for comment at deadline.

If the purchases go through by late summer, as the parties anticipate, Palmer president Peter Balner will join Choices as executive VP. Landing Balner, a board member of the Video Software Dealers Assn., gives Choices the creditability observers say it needs to maintain expansion momentum. Balner, who reportedly has had discussions with other acquisition-minded retailers like John Taylor of Tonight's Feature in Columbia, S.C., should also help attract the rest of the money needed to close the deals.

"We have some financing already in the bank," says Choices VP Donald Ross. "More is being discussed." Ross and partner John Maioriello run Los Angeles-based J.D. Store Equipment, which is buying out Choices, headquartered in Morrisville, Pa., and is mesterminding the purchases that have put Choices comfortably ahead of Tonight's Feature and Gient Video, also on the acquisition trail.

"Taylor won't have sufficient size to play," even though he recently signed two chains (Billboard, Feb. 18), says another retailer. With 1995 sales of $40 million-$50 million, "he's a distant third," this executive adds. Giant Video is slightly bigger at $60 million. By comparison, Choices may be close to $200 million by year's end, excluding J.D. Store's estimated sales of $18 million-$20 million.

To complete the transactions, publicly traded Choices is issuing 15 million shares of common stock to complete the J.D. merger, 72 million for the 21 chains now committed, and $55 million in cash. Choices currently is quoted at about $1.50 a share on the Nasdaq Electronic Bulletin Board, bringing the total outlay to about $163 million, or 1.3 times revenues.

Most Wall Street analysts consider that ratio reasonable, although Dennis McAlpine of Josephthal Lyons & Ross in New York suggests the low-priced stock could be a problem. "Clearly, there's a bunch of financing to do," he says. Where possible Choices is paying with shares, offering cash only for the best properties, sources indicate.

By that standerd, they say, cash ought to be a good portion of Balner's payment, especially since he can enlist

(Continued on page 143)

RIAA Names 3 Piracy-Infringing Nations

Bulgaria, Indonesia, Turkey Could Face Sanctions

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America, in cooperation with the International Intellectual Property Alliance, named Bulgaria, Indonesia, and Turkey as the most serious global copyright infringers in a Feb. 15 trade filing.

The 11PA filed its report with the U.S. Trade Representative, calling for an immediate review of trade policies with those nations.

(In a related development, RIAA President Jay Berman told Billboard that Bulgarian officials visiting here on a trade mission Feb. 14, after hearing about the 1IPA filing, mede a pledge to close a factory that produces more than 20 million pirate CDs a year, which are shipped to all parts of Europe, the main reason Bulgaria tops the list of infringers.)

China, which already has triggered an announcement of U.S. tarriff sanctions after failing to meet a Feb. 6 negotiations deadline for the closing of 29 illegal CD plants, is also on the top-pirate nation list. It now faces a Feb. 23 deadline for imposition of sanctions (Billboard, Feb. 18).

New negotiations with the USTR in Beijing are in progress.

The three new countries identified by the IIPA will be placed on the USTR "Priority Foreign Countries" Special 301 list and flagged as major violators. They will be subject to negotiations, reviews, and, if remedies are not forthcoming, trade sanctions.

Bulgaria tops the list because of government-senctioned piracy: The Bulgarian government is part owner and operator of the largest pirate CD plant in Europe.

The RIAA has complained that pirate product from that factory has disrupted business in the Western and Eastern Europe music markets.

According to recent investigations by the international IFPI sound recording trade group, product from the Bulgarian plant is responsible for the 98% piracy rate there among foreign recordings, 60% of which are American repertoire.

Both Indonesis and Turkey have been on the USTR's Special 301 list since 1989 and have avoided final showdowns by repeating pledges of greeter enforcement.

These countries have affected the record industry with CD and cassette piracy, along with market-access restrictions and still-flimsy copyright lews that the IIPA and RIAA call "useless."

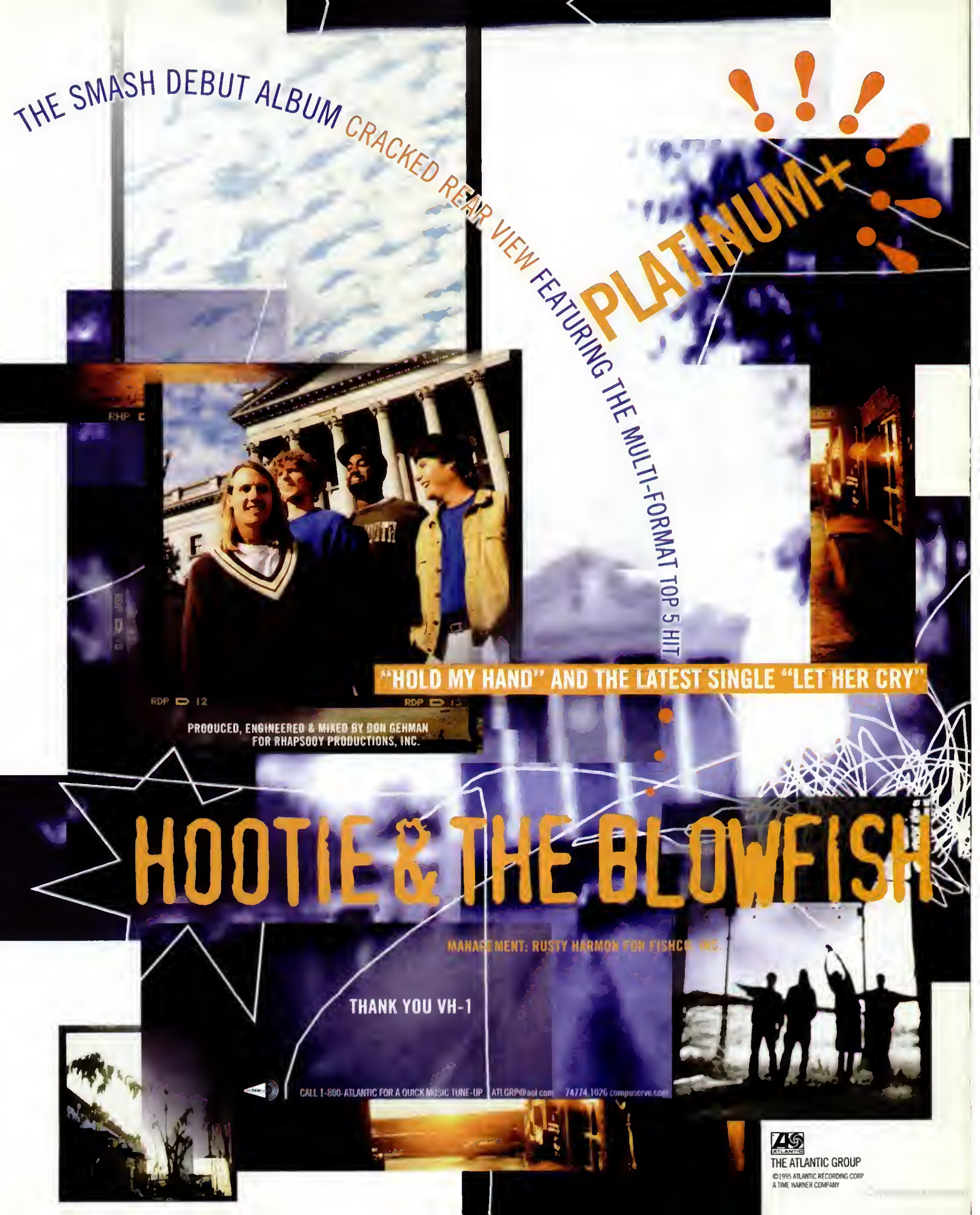
Copyright infringement problems encountered by the movie, publishing, and software industries also contributed to the selection of the Priority Foreign Country watch list countries.

After a review of the complaints, the USTR will call for a six-month negotiations timetable. If negotiation demands are not forthcoming, trade sanctions may be imposed.

Placed on the next-tier Priority Watch List are piracy-problem countries Greece, India, Korea, Saudi Arabia, and the Philippines. All were on last year's second-tier list.

Countries added this year to that list are the Russian federation and Brazil.

Four countries have been removed from the new 11PA list for improvements in their copyright laws: Australia, Cyprus, Egypt, and Spain.

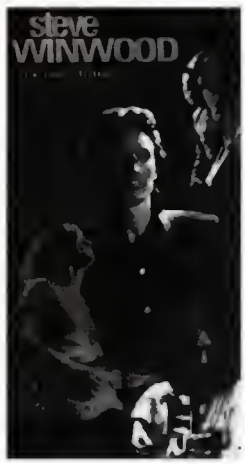

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Winwood Gets 'Finer' With Island Boxed Set

■ BY PAUL VERNA



NEW YORK—One of the most gifted and mercurial artists in pop music, Steve Winwood, has had his share of accolades in his 30-year career, but until now he had never been honored with that distinction bestowed on so many other musicians of his caliber: a boxed set.

All that will change on March 21, when Island Records—the label for the bulk of Winwood's work—plans to release a four-disc retrospective titled "The Finer Things," after Winwood's 1988 hit.

The set spans the entirety of the British artist's career, from his prodigious beginnings as keyboardist/vocalist/songwriter for the Spencer Davis Group, through his groundbreaking work with Blind Faith and Traffic, to his fusion experiments with Stomu Yamastha's Go and Winwood/Kabaka/Amao, and culminating

(Continued on page 152)

Guided By Voices Debuts On Matador

Lo-Fi Pop Act Not 'Alien' To College Crowd

■ BY CRAIG ROSEN

LOS ANGELES—Veteran Dayton, Ohio-based cult band Guided By Voices is primed to come up from the underground this year with the release of two albums of new material and a boxed set featuring some of its early work.

On March 14, the band will make its debut on Matador with "Alien Lanes," a sprawling 28-song collection of psychedelic-flavored pop, recorded with GBV's trademark "lo-fi" production.

GBV also is working on another new album, tentatively due in October or November, which is being recorded mostly in 24-track studios with Kim Deal of the Breeders serving as producer.

Meanwhile, St. Louis-based independent Scat Records is releasing "Box," a six-LP/five-CD boxed set, Feb. 28. The vinyl version contains six LPs—1987's "Devil Between My Toes," 1988's "Sandbox," 1989's "Self-Inflicted Aerial Nostalgia," 1990's "Same Place The Fly Got Smashed," 1992's "Propeller," and an additional album of 10 unreleased tracks from 1989-94, dubbed "King Shit And The Golden Boys." The CD version omits "Propeller," which is available in its entirety on the CD of the 1993 album "Vampire On Titus."



GUIDED BY VOICES

"Box," which will be manufactured and distributed by Matador, will carry a $50 list price for the vinyl and CD versions. Only 300-500 of each of the original albums featured in "Box" were pressed at the time of their initial release.

Despite all the action, GBV vocalist Robert Pollard only recently quit his day job as a fourth-grade teacher. "Last year was one of the toughest years of my life," says Pollard. "I had to try to teach, do lesson plans, and grade papers, and at the same time I had to work tours and do interviews. It was just too much."

It was in the summer of 1992 that the band first began to garner attention. Robert Griffin, owner of Scat, was visiting the retail store Used Kids Records in Columbus, Ohio. "One of the guys that worked there suggested that I talk to Robert [Pollard]," he says. After the initial contact, Pollard sent Griffin a copy of "Propeller," which the band had recorded for its own Rockathon label.

(Continued on page 155)

New Acts Grab The Spotlight At Germany's Echos

■ BY DOMINIC PRIDE

MUNICH—After last year's surge of new talent ran through the veins of Germany's charts, the Feb. 14 Echo Awards ceremony was living proof that the country's music scene had undergone a massive infusion of new blood.



WESTERNHAGEN

Berlin's techno-goddess Marusha, the cheeky, poppy Lucilectric, rockers Selig, and soul-based Six Was

(Continued on page 149)



Music Of Ireland. The principals of Celtic Heartbeat, the new Atlantic-distributed label devoted to authantic Irish music, meet with Atlantic executives to discuss its first release, "The Celtic Heartbeat Collection." Shown, from left, are Karen Colamussi, Atlantic VP of marketing; Paul McGuinness, Celtic Heartbeat principal and co-founder; Barbara Galavan, Celtic Heartbeat label head; Vicky Germaise, Atlantic VP of product development; David Kavanagh, Celtic Heartbeat principal and co-founder; and Jason Flom, Atlantic senior VP.

Adelphi/Genes Starts Issuing 50-Volume Blues Vault Series

■ BY CHRIS MORRIS

LOS ANGELES—Thirty years ago, Gene Rosenthal was a record collector who used his reel-to-reel tape equipment to copy rare, expensive blues 78s. He soon branched into recording the long-lost country blues performers who were being rediscovered in the heat of the '60s folk-music boom.

Today, the fruits of Rosenthal's youthful labors are at last becoming available in a series of packages of previously unreleased recordings on the Adelphi/Genes Blues Vault Series. This major work of blues archaeology by the Silver Spring, Md.-based label ultimately could run to over 50 volumes.

"This is like a five-year release schedule we're looking at here," Rosenthal says of the Blues Vault effort.

The collections will help sate the appetite of a devoted, growing cadre of country-blues listeners, many of whom were first alerted to the genre by the 1990 CD release of Robert Johnson's seminal "The Complete Recordings," now certified platinum.



HURT

"It's a steady market," David Starr of the roots-oriented retail outlet Antone's Records in Austin, Texas, says of the country-blues buyer. "When an album on an artist who's a bit better known like Skip James or Robert Wilkins comes out, you see a little more interest. There is definitely a dedicated market for it. It's always going to be a steady seller."

To date, the Blues Vault Series has released five albums: a two-CD "Memorial Anthology" devoted to Avalon, Miss., patriarch Misaissippi John Hurt, which includes an interview with Hurt conducted by Pete Seeger; "She Lyin'," a set by Bentonia, Miss., titan Nehemiah "Skip" James; "Remember Me," a powerful collection by Memphis' bluesman-

(Continued on page 153)

France's Victoires Honor New Faces, Rap, Rai, Funk Acts

■ BY EMMANUEL LEGRAND

PARIS—The French music industry celebrated a new generation of acts with its annual Victoires de la Musique awards, presented Feb. 13 at the Palais des Congres here.



MC SOLAAR

The Victoires had an unexpected flavor of rejuve-

(Continued on page 149)

RCA Revitalizes Jazz Rosters, Imprints

Bluebird Restarted; Groovetown To Be Launched

■ BY JEFF LEVENSON

NEW YORK—In a restructuring aimed at aharpening the musical identities of its jazz imprints, RCA is reactivating the Bluebird label and establishing a new imprint, Groovetown, as well as refocusing its other two labels.

Each label—Bluebird, RCA, Novus, Groovetown—will emphasize a specific subgenre of jazz. The labels will be run by national director Paul Ramey and A&R director Brian Bacchus, with marketing and promotion to be handled by RCA's existing staff.

"We're attempting to revive the presence of jazz at RCA," says Ramey. "The idea is to sign new artists and reorganize so that we become full-service, tapping four distinct kinds of jazz—archival, contemporary, straight-ahead, and soul-funk—and present them to their respective audiences."

Bluebird, the oldest of the imprints, was founded in 1932 and for the last two years has been compiling archival material, but bas had no program of steady releases. The label, devoted to reissues, was officially reactivated in January with titles from Dizzy Gillespie, Sonny Rollins, Duke Ellington, and Glenn Miller. Four additional releases are scheduled every other month; the next batch, in March, is to include works from Ellington, Fats Waller, Muggsy Spanier, and Benny Goodman. Celebrated producer Orrin Keepnews is commandeering the reissue program.

The RCA imprint, which will emphasize the contemporary side of the jazz roster, will feature two new arrivals: keyboardist Alex Bugnon and singer/

(Continued on page 153)



Carl Thom, Circa 1947



Carl Thom, 1927-1994

Farewell To A Class Act

– Your Harmony House Family

Reggae Greats Honor Marley's 50th

Concert Kicks Off Tribute Year In Jamaica

■ BY GARRY STECKLES

KINGSTON, Jamaica—Feb. 6 would have been Bob Marley's 50th birthday, and as millions of fans celebrated the event around the globe, his family and friends sang and danced at a massive party on the sprawling grounds of 56 Hope Road, the uptown mansion that the Third World's first superstar called home.

"I'm so happy," Bob's widow, Rita, said at the birthday bash, which was the culmination of six frenzied days of activity in Jamaica and the unofficial kickoff to a year of Marley-related celebrations. "This means so much to me. I feel good, I feel positive, I feel joyous."

Marley died of cancer in Miami on May 11, 1981, at the height of a recording and touring career that took him—and reggae—from the ghettos of Kingston to international fame. He had a string of hit singles and albums on the Island label throughout the '70s and early '80s and, in death, has become even more celebrated, with his records continuing to sell consistently well throughout the world.

Rita Marley was joined on a specially erected stage by a potpourri of reggae artists—including six Marley children, the Wailers band, a handful of veterans who learned their trade with Marley in the grim alleys of Kingston's Trenchtown ghetto more than three decades ago, and a cross-section of today's top acts.

(Continued on page 155)





In photo at left, Toots Hibbert performs at the 50th birthday celebration for Bob Marley. In photo at right, Rita Marley and Jamaican prime minister P.J. Patterson display a plaque commemorating sales of 10 million copies worldwide of the Bob Marley album "Legend." (Photos: Chuck Pulin.)



Coming Out Party. Teldec's new release "Sensual Classics, Too" is feted by the magazine The Advocate at a party at the club King in New York. The album, promoted as "over 75 minutes of musical passion for men," features selections by Tchaikovsky, Schubert, Mozart, Ravel, Chopin, and other composers. Shown, from left, are Stefanie Spina, promotions director, The Advocate; David Lawrence-Kuehn, director of sales, Atlantic Classics; Joa Landry, account manager, The Advocate; Don Tuthill, associate publisher, Tha Advocate; Kevin Copps, VP/GM, Atlantic Classics; and Theodoor Lap, VP of merketing, Teldec Classics International.

Grammy 'Cybercast' Debuts Online

Behind-The-Scenes Coverage Offered

■ BY MARILYN A. GILLEN

NEW YORK—The Grammy Awards are going online—and backstage—as part of what NARAS calls the first-ever awards show "cybercast."

Not exactly a simulcast, the planned computer connection aims to offer a complementary audio/video feed to the traditional televised broadcast, giving viewers with access to the Internet a look at what's going on backstage and behind the scenes during the March 1 awards ceremony.

"This opens up an aspect of the awards that the typical person would not normally have access to," says Michael Greene, president/CEO of NARAS, the recording academy. "And issues of access are what the Internet's all about."

The computer link extends beyond the March 1 awards show itself, giving net surfers looks at the Feb. 27 MusiCares dinner in honor of Tony Bennett, for instance, and taking them to preshow rehearsals and postshow parties.

"We're aiming for soup-to-nuts Grammy Week coverage—if something interesting's happening at 3 a.m. March 2, we'll be there letting you know about it or see it," says Adam Curry, founder of New York-

(Continued on page 145)

Steven Curtis Chapman Leads Dove Noms

Twila Paris, Amy Grant Named In Several Categories

■ BY DEBORAH EVANS PRICE

NASHVILLE—The nominations for the 26th Annual Dove Awards are an interesting mix of new blood and seasoned favorites. Perennial nominee Steven Curtis Chapman leads the field with nominations in eight categories. Twila Paris has seven nominations, and Amy Grant and Steve Taylor each have six.

Among newer acts, Point Of Grace, last year's new-artist winner, was nominated in the best-group, best-artist, and song-of-the-year categories, and Clay Crosse earned nominations in the new artist and male vocalist categories. In the latter category, he'll compete with Gary Chapman, Bryan Duncan, Steven Curtis Chapman, and Larnelle Harris.

Among the other new artists receiving nominations are Brian Barrett (country album and country song) and Audio Adrenaline (rock song). Former Stryper front man Michael Sweet got his first Dove nominations as a solo artist in the new artist, rock song, and rock album categories. Margaret Becker, Christine Denté, and Susan Ashton each were nominated as solo artists and also received their first Dove nod for the trio project "Along The Road."

Charlie Daniels, who has won Grammy and CMA awards, is up for his first Doves. Two songs—"Sunday Morning" and "Two Out Of Three"—from his album, "The Door," were nominated in the country-song category. Amy Grant is in the same situation in the song of the year category, in which "Children Of The World," written witb Tommy Sims and Wayne Kirkpatrick, is competing with "We Believe In God," written by Grant and Wes King.

In the songwriter of the year category, Charlie Peacock, Ray Boltz, Steven Curtis Chapman, Twila Paris, and Wayne Kirkpatrick are competing for top honors. If Chapman wins, this will be his seventh-consecutive year of taking the top prize in this category.

Chapman's nominations include categories such as artist, song, male vocalist, contemporary song, and album of the year. Taylor's nominations are indicative of the artist's versatility: He is named in such varied categories as producer of the year and best video for "Cash Cow." He also directed the Newsboys-nominated video "Shine."

The Doves are voted on by more than 3,000 members of the Gospel Music Assn. The awards will be presented April 27 at the Grand Ole Opry House in Nashville and will be aired live on the Family Channel at 8 p.m. EST. The program will air again on the Family Channel April 29 at 10:30 p.m. EST. Chicago TV station WGN plans to repeat the broadcast within

(Continued on page 144)

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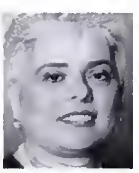
TOLKIN



DOWDALL



LOCKWALD



MASTROPAOLO



FREESE

RECORD COMPANIES. Jerry Blair is promoted to senior VP of promotion for Columbia Records in New York. He was VP of top 40 singles promotion.

Larry Weintraub is promoted to VP of artist development and artist relations at A&M Records in Los Angeles. He was director of artist development.

Michael Reinert is named VP of business affairs for PolyGram Holding Inc. in New York. He was an attorney at Mayer, Katz, Baker, Leibowitz & Roberts, P.C.

Terry Tolkin is promoted to VP of A&R for Elektra Entertainment Group in New York. He was A&R representative.

James Dowdall is promoted to VP of A&R for Island Records in New York. He was director of A&R.

Jenny Lockwald is promoted to VP of artist development for Sparrow Communications Group in Nashville. She was director of national promotion.

Elektra Entertainment Group in New York promotes **Mary Ann Mastropaolo** to VP of human resources and office administration and **Virginia Vasquez-Haverick** to senior director of contract and video administration. They were, respectively, assistant VP of personnel and office services, and director of contract administration.

Steve Ellis is appointed senior director of national promotion for Curb Records in New York. He was national director of adult formats for Atlantic Records.

Jaymi Chernin is named director of promotion and marketing for Capitol Records in Hackensack, N.J. She was promotion and marketing manager for Elektra.

Bruce Ekstein is named director of promotion research and analysis at MCA Records in Los Angeles. He was microcomputer specialist for MCA Records/Uni Distribution information systems.

Ron Wiggins is named national manager of urban sales and marketing at Rhino Records in Los Angeles. He was urban marketing specialist for Cema Distribution.

Elizabeth Cho is promoted to national sales director for Restless Records in Los Angeles. She was assistant to the national sales director.

Robyn Fishman Kerner is named director of marketing for the consumer products division of Jim Henson Productions in New York. She was director of business development and marketing for MCA Inc.

DISTRIBUTION. Bob Freese is appointed VP of national accounts at Sony Music Distribution in New York. He was VP of sales and marketing for Liberty Records.

PUBLISHING. Scott Francis is named senior director of business affairs for Sony Music Publishing in New York. He was an attorney at Mayer, Katz, Baker, Leibowitz & Roberts, P.C.

Dianna Maher is promoted to VP of Magnatone Music Publishing, formerly known as Moraine Music Group, in Nashville. She was creative director.

TO KNOW WHERE YOU'RE GOING YOU'VE GOTTA KNOW WHERE YOU'VE BEEN.

1920's

Eubie Blake W.C. Handy Bessie Smith Noble Sissle James Weldon Johnson J. Rosamond Johnson Andy Razaf

1930's

Fats Waller Duke Ellington Louis Armstrong William Grant Still Big Bill Broonzy Jelly Roll Morton

1940's

Count Basie Cab Calloway Nat King Cole Fletcher Henderson Billy Strayhorn Benny Carter

1950's

Dizzy Gillespie Pearl Bailey Frankie Lymon & the Teenagers Ella Fitzgerald Harry Belafonte
Willie "The Lion" Smith Billy Taylor Harry "Sweets" Edison Horace Silver Buck Clayton Red Callender

1960's

Ornette Coleman Roy Ayers Edwin Hawkins Chubby Checker Jimi Hendrix Jerry Butler Melvin Van Peebles
Billy Harper Odetta Rev. Gary Davis James Cotton Richie Havens

1970's

Quincy Jones Bobbi Humphrey Ashford & Simpson Isley Brothers Patrice Rushen Earth, Wind & Fire Narada Michael Walden
George Duke Phyllis Hyman Luther Vandross Earl Klugh Teena Marie Rick James El DeBarge Larry Blackmon
G.C. Sylvester Gwen Guthrie Bob Marley Gladys Knight Donna Summer Leon Ware Stevie Wonder The Corporation
Donny Hathaway Lionel Richie The Commodores Marvin Gaye Anna Gaye Harvey Fuqua Gwen Fuqua Andrae Crouch
Peabo Bryson Patti Austin Michael Henderson Kurtis Blow Kool & The Gang Jeffrey Osborne Jermaine Jackson
Smokey Robinson Brothers Johnson Chaka Khan Marcus Miller D.J. Rogers Berry Gordy Melba Moore

1980's

Branford Marsalis Wynton Marsalis Najee Dianne Reeves Angela Winbush Jimmy Jam & Terry Lewis
Dr. Dre Brian McKnight Ice-T Ice Cube Aaron Hall Marvin Winans Carvin Winans Keith Sweat Al B. Sure Howard Hewett
Marky Mark Tony Toni Tone Teddy Riley Bobby Brown BBD Stephanie Mills Ralph Tresvant LL Cool J Gerald Albright
KRS One Jeff Redd Eddie F David Cole Robert Clivilles Pete Rock & C.L. Smooth Salt-n-Pepa Russell Simmons
Pebbles Christopher Williams Grace Jones Heavy D Irene Cara Bernard Belle Guy Kashif Betty Carter Sherry Winston
Mario Van Peebles Lillo Thomas Kenni Hairston Bernard Edwards Everett Harp Vassal Benford Charley Pride Tracy Chapman
Lalah Hathaway Steve "Silk" Hurley Kenny Greene Ellis Marsalis

1990's

Rachelle Ferrell Whitney Houston Eric Reed Crystal Waters Shaq Tevin Campbell Snoop Doggy Dogg Warren G Jodeci
Mary J. Blige Craig Mack The Notorious B.I.G. Gordon Chambers Ann Nesby Gary Hines Sounds of Blackness
Jermaine Dupri TLC Shabba Ranks Dallas Austin SWV Patra Supercat Tony Toibert Lance Alexander Mint Condition Intro
Dave "Jam" Hall Blackstreet Queen Latifah Naughty by Nature Zhane Sir Mix-A-Lot MC Lyte YoYo Tone Loc Coolio
Vincent Herbert Changin' Faces Kenni Smoove Shanice Tracey Spencer Scarface Lisa Fischer Chris Walker Ronnie Jordan
Nona Gaye Brandy Domino Boss Carol Riddick Helen Bruner Frankie Knuckles Eric Gable Cyrus Chestnut Joshua Redman
Ahmad III Al Scratch Blacksheep Lords of the Underground D'Angelo Joe CeCe Peniston QDIII

...AND THE LEGACY CONTINUES.

ASCAP SALUTES BLACK HISTORY MONTH

Duran Duran Gives 'Thanks' To Fans

Band Covers Wide Range On Capitol Set

■ BY LARRY FLICK

NEW YORK—Duran Duran bassist John Taylor says the title of the venerable pop act's forthcoming set of cover tunes, "Thank You," is more than an expression of gratitude to the bands that influenced him and his cohorts.

"We are just so damned thrilled to be putting out another album," he says with a laugh. "Strange as it may sound, the experience of completing a project that actually finds its way to the public is incredibly spiritual and somewhat humbling—even after all of these years. Recording these songs, which have always meant so much to us, just made the process all the more a tingly, exciting experience."

Taylor says the group's Capitol album, which is slated to hit retail April 4, was initially inspired by Bryan Ferry's "These Foolish Things" and David Bowie's "Pin-Ups," a pair of renowned cover albums that were released in 1973. "We wanted to bring a different energy to familiar songs, while also paying proper tribute to those who have given us the inspiration to make music," he says. "Those albums were perfect examples of how that can be accomplished."

The seeds of "Thank You" were planted in 1992 during the sessions for their last long-player, "The Wedding Album." After pruning down what Taylor describes as a "mile-long" list of potential selections, the act began to cut tunes in different cities while on a 16-month world tour.

The songs on "Thank You" span several genres. Classic rockers, such as Bob Dylan's "Lay Lady Lay" and "Crystal Ship" by the Doors, are placed alongside interpretations of hip-hop anthems like "911 Is A Joke" by Public Enemy's Flavor Fav and Grandmaster Flash & Melle Mel's "White Lines." Among the other songs on the set are Iggy Pop's "Success," Elvis Costello's "Watching The Detectives," and "Ball Of Confusion" by the Temptations.



DURAN DURAN

Despite the abundance of recent cover albums, neither Capitol nor Duran Duran are fearful of a backlash. "I think the hard work we've put into each song will win out in the end," Taylor says.

Tom Corson, VP of marketing at Capitol, agrees. "The truth is also that a large portion of Duran Duran's audience has not heard a number of these songs. Something like [Velvet Underground's] 'Perfect Day,' for example,

(Continued on page 18)



'Suck-cessful' Single. MCA executives congratulate recording group the Murmurs on the success of the single "You Suck," from the band's self-titled MCA album. Shown backstage after the group's recent show at Fez in New York, from left, are Mike Farrell, regional sales manager, New York region, Uni Distribution Corp.; Read Glick, the band's manager; Randy Millar, executive VP of marketing, MCA Records; Heather Grody and Leisha Hailey of the Murmurs; Mickey Eichner, senior VP, MCA Records; and Michael Rosenblett, senior VP of A&R, MCA Records.

Don Dixon's Sweet Return On The Growing Sugar Hill

■ BY DAVID MENCONI

DURHAM, N.C.—There's nothing too unusual about an artist releasing an album on Sugar Hill Records, the renowned folk/bluegrass independent label, and promoting it by performing on the similarly styled "Mountain Stage" radio program. Except when the artist is pop/rock veteran Don Dixon, who makes his Sugar Hill debut March 29 with the album "Romantic Depressive."

The partnership is a stretch for both artist and label. Dixon is known best as a rock producer, most notably for R.E.M., the Smithereens, and his wife Marti Jones. Dixon's biggest success under his own name came with the quirky pop hit "Praying Mantis" in 1987.



DON DIXON

Sugar Hill, meanwhile, has carved out its niche with rootsier music from acts like the Red Clay Ramblers and Doc Watson. However, the label has had recent success in the album alternative format with acts like Robert Earl Keen. Album alternative stations will figure prominently in Sugar Hill's promotion plans for Dixon, who represents a logical next step for the label.

"Even though it's rock-oriented music, what Don does is not incongruent with what we do in other genres," says Sugar Hill director of marketing Bev Paul. "We've been gradually broadening our horizons over the last three years. Robert Earl Keen and Townes Van Zandt, particularly, have opened some doors for us."

"Romantic Depressive" is Dixon's first album of new material since 1989's "EEE," which was released on now-defunct Enigma Records. The new album consists of songs written and recorded over a four-year period and is very much of a piece with Dixon's other records, mining a low-key pop/soul vein.

Highlights include "The Righteous Side Of Love," with a hook that's a dead ringer for the Searchers' classic "Needles And Pins"; the John Hiatt-esque piano ballad "I Should Know Better" (co-written with Red Clay

(Continued on page 20)

It May Sing Some Blue Notes, But Lowe's 'Impossible Bird' Takes Flight

the BEAT™

by Melinda Newman

LOWE LIFE: Nick Lowe is such a convivial raconteur that it seems downright wrong to even expect that he should do anything other than talk his way through life. But the fact remains that he's also a skilled singer/songwriter who has never gotten his due stateside, other than for a brief flirtation in 1979 when the infectious single "Cruel To Be Kind" reached No. 12. He is currently touring behind his new Upstart Records album, "The Impossible Bird," with opener **Jim Lauderdale.**

The album has been getting rave reviews not only for Lowe's undeniable pop craftsmanship and biting British wit, but also for its surprising emotional depth. The stripped-down style shows off Lowe's disquieting, weather-beaten vocals and **Bill Kirchen's** twangy guitar.

"It's lovely that people think this record is so grown up and bighearted, as it should be, since I'm 46 now," says Lowe, adding with a bittersweet chuckle, "The sort of depressing side of it is how trite and shallow people must have thought I was in the past, and they're so amazed that I can get anything out."

One of the most affecting tracks on the album is Lowe's "The Beast In Me," a song written for his former father-in-law, **Johnny Cash.** Cash's take on the song appears on his current "American Recordings" album.

"John's version is starker than mine," says Lowe. "Mine is more affectionate. I think of the beast in me as being something of a bumbling git, so I have a certain type of affection for the beast in me who makes me do these sort of horrible things, because it's really rather hopeless."

In addition to his own compositions, "The Impossible Bird" includes a cover of "True Love Travels On A Gravel Road," written by **A.L. Owens** and **Dallas Frazier.** Until fans told him, Lowe did not know **Elvis Presley** had recorded the song. "I went into Sam The Record Man's shop in Toronto and bought it, and it's really not very good," says Lowe. "**Percy Sledge's** version is a knockout, but Elvis must have been so famous then that no one would tell him, 'You haven't got that bit right.' " In fact, Lowe says if he had heard Presley's version first, he never would have recorded it.

Ray Price's "I'll Be There" closes the somewhat woebegone album on an upbeat note. Lowe rejects the notion that "The Impossible Bird" is depressing, "but it is a record about being blue," he admits. "It's not my sad story, you know. It's a record about what I think it feels like [to be blue]." In other words, although the songs may have been informed by some of Lowe's own experiences, to assume the album is autobiographical would be incorrect.

He says, "Picture, if you will, two people in a bar: one sitting there recounting in every detail the breakup of his relstionship; the other sitting with a face sort of twisted into a rictus of sympathy, but with [his] mind wandering off elsewhere, toying with the glass, occasionally ssying, 'Oh yeah.' If I'm making this record and I'm the one talking about the breakup of his thing, I don't see why I should inflict that on my lovely friends and my lovely fsns. So I make up a character to write the tune, and if I don't interfere too much with the process and start trying to butt in with, 'Hey, just a minute, something like that happened to me once, too,' then the character stands a very good chance of coming up with something good and heartfelt."

Less plot development was involved when it came to penning the song that has provided Lowe with his big payday: "(What's So Funny 'Bout) Peace, Love And Understanding," a '70s hit for **Elvis Costello,** landed on the gazillion-selling soundtrack to "The Bodyguard" via a version by **Curtis Stigers.**

And just how many people does Lowe think bought the album because his song is on there? With complete authority, he answers, "I'm 110% sure that none did. I've had a lot of people come up at shows with my records to sign from all over the world, the most obscure things, and not one person has shoved a copy of 'The Bodyguard' under my nose and asked me to sign it."

But then, being a multi-multimillion-selling artist has never really been Lowe's style, which is one of the reasons he has no hard feelings about being dropped by Warner Bros. "I know what the score is. I know I'm a difficult act to market, Warner didn't hear my new album. The accountants just came in and said, 'Who's selling and who ain't? **R.E.M.,** would you step this way. Mr. Lowe, would you please leave the building. Please have your desk cleared by three this afternoon.' But they were very decent. They gave me the masters ... I think my days with the majors are finished because I don't want the same thing for myself as a major label, like international pop stardom. I'm not remotely interested in ... that. In fact, if it ever looked like there was any danger [of that happening], I would take drastic steps to make sure that it didn't occur."

Radiohead Creeps Past Early Success

Capitol Preps U.S. Radio For Dive Into 'The Bends'

■ BY BRETT ATWOOD

LOS ANGELES—Radiohead is ready to kill "Creep." The British modern rock act wants to prove that its 1993 breakthrough single was no fluke.

To that end, Capitol is exposing several tracks to radio in anticipation of the April 4 release of Radiohead's sophomore album, "The Bends."

In November, the label previewed the cut "My Iron Lung" on a commercial EP. The four-track disc, which was serviced to college and commercial, modern rock radio, also contains three new non-LP tracks.

"That was only meant to be a fan-based item," says Perry Watts-Russell, Capitol VP of A&R. "It wasn't a proper first single. We really didn't even pursue radio airplay for it."

In the U.S., the next commercial single will be "Fake Plastic Trees," which is due March 6. In the U.K., Parlophone will release "High And Dry" as the next single.

A 12-inch vinyl EP with two additional album tracks, "Planet Telex" and "Just," will be serviced on March 6 to some 650 college and commercial modern rock stations. Capitol also is servicing the four-track platter, which contains an extended mix of "Planet Telex," to dance clubs.

Radiohead plans to tour the U.K. and Canada in March, with a U.S. tour set to follow in April.

In the past few months, modern rock radio has warmed considerably to newer British acts like Oasis, Portishead, and the Stone Roses (Billboard, Jan. 28).

"The Bends" could benefit from this movement, says Clark Staub, Capitol's senior director of marketing.



RADIOHEAD

However, KCXX Riverside, Calif., PD Chuck Summers does not think the current mood will translate into automatic airplay for the British quintet.

"I don't necessarily believe that a trend is even developing," says Summers. "Radiohead won't be able to ride on the coattails of radio success by other U.K. bands. If it's a strong record, it will do well. A sophomore album is always a challenge."

The Oxford, England-based act found U.S. acceptance in 1993 with its first single, "Creep." The song became the slacker anthem of the summer, reaching No. 2 on the Modern Rock Tracks chart.

However, its follow-up single, "Stop Whispering," failed to ignite much interest and stalled at No. 23 on the modern rock chart.

Some retailers say that Radiohead needs a strong lead single to avoid the sophomore slump.

"I'm a bit leery about ['The Bends'], but only because just one single broke from the last album," says Judy Neubauer, director of retail advertising and promotions for Simi Valley, Calif.-based Tempo, which has 30 stores in California and Hawaii. "If there isn't a song that equals the quality of 'Creep' on this album, it might not do that well."

Band manager Bryce Edge says that Radiohead is prepared to do whatever it takes to overcome the one-hit-wonder stigma.

"Unlike Oasis and many other overseas bands, Radiobead bas never been championed in the U.K. press," says Edge, who manages the band with Chris Hufford. "Americans tend to be very critical if a band is shoved at them—particularly if they can't play live."

Last year, the British press published several reports that the U.K. act was on the verge of splitting up midway through its two-year tour.

"We probably toured for too long," says singer/guitarist Thom Yorke. "We weren't talking to each other anymore. We had been going for over two years on the strength of one song. I just didn't feel good about the state of the band."

Toward the end of that tour, Radiohead found itself playing some unorthodox places, including seven small venue dates in Mexico.

(Continued on page 21)

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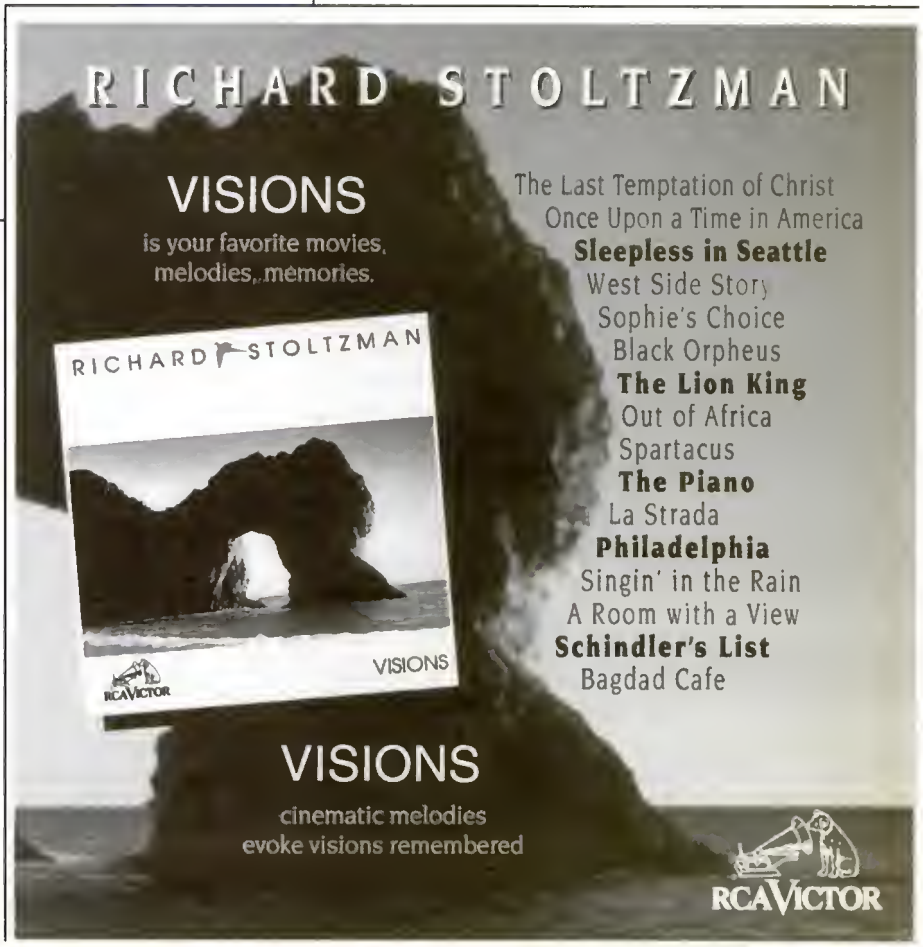
NOTICE

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IATSE Local 58, the Toronto stagehands union, has an ongoing dispute with Paramount Canada's Wonderland, just outside of this city. Management refuses to sign an agreement with our union and instead, uses less-experienced, low-paid staff to stage shows at its Kingswood Music Theatre. We would appreciate your help in our fight for fairness.

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Zomba Blazes Multigenre Trail From Latin To Jazz

GENRE GROWTH: Traditionally R&B-oriented Zomba Music's hit-making process might be termed "genre development." The publisher has become successfully linked to song and artist/writer development that crosses genres, from pop, R&B, and country. And, as a result of a recent deal that brings the Mexican catalog of the Grevers to Zomba, **Bob Grever** will head the music publisher's new Latin music division, which already has brought a new Latin group, **Los Filis**, into the fold.

"The most visible success story is new Capitol/Metro Blue artist **Andru Donalds**," says VP/GM **David Renzer Sr.** Currently top 40 on the Hot 100 Singles chart, Donalds was developed by Zomba writer/producer **Eric Foster White** and signed to Capitol.

Words & Music™

by Irv Lichtman

Renzer cites other "artist development" success stories such as **Keith Murray**, on Zomba sister label Jive and developed by Zomba writer/producer **Erick Sermon**; **Horace Brown**, an Uptown artist who was discovered by members of **Jodeci**; and **Joe**, signed to Mercury with the help of Zomba.

"While Zomba continues to successfully compete for the big ticket-priced signing in all genres of music—**Breeders**, **Jullana Hatfield**, the Grever catalog—the artist development success stories are exciting examples of publishers working closely with their writers to discover and help break new talent."

In the country field, Zomba is currently enjoying a No. 1 single by **Tim McGraw**, and **Mike Hollandsworth** has brought on a new act, **Baker/Meyers**, which has signed a label deal to Curb/Atlantic under **Mike Curb**. Also, Zomba writer **Gary Baker** is a Grammy-nominated co-writer of the **All-4-One** bit, "I Swear."

Zomba's successful record in R&B was reinforced last year by its spot as the No. 1 Hot R&B Publishers. In pop singles, it ranked No. 4. The recognition of this high standing is reflected beyond the charts with a total of seven Grammy nominations.

PUB SAMPLERS: It's never dull on the publisher CD-sampler front these days. Newcomers include an unusual "Hurt So Bad" disc, a cooperative effort by the four publishers—Leeds Entertainment, MCA Music, Teddy Randazzo Music, and PolyGram Music—that own a portion of the rock'n'roll standard. The disc contains the three hit versions of the song performed by **Little Anthony & the Imperials** (1965), **the Lettermen** (1969), and **Linda Ronstadt** (1980). In addition, there are three special, newly recorded demos for R&B, a Spanish version ("Siento Morir"), and a contemporary jazz instrumental by **Stefan Karlsson**. The CD also features liner notes by **Bobby Hart**, who along with **Teddy Randazzo** and **Bobby Weinstein** are the co-authors of the song. Words & Music's copy arrived from Leeds Entertainment's **Leeds Levy**, along with four Band-Aids to protect, presumably, a hurtin' heart.

Another entry is a two-CD sampler, "The Songs Of Elton John & Bernie Taupin," that **Alan Warner**, an old hand at this sort of thing, has compiled for Warner/Chappell. Warner has penned a brief paragraph on each of the 30 songs showing its chart history, both in the U.K. and the U.S. ... Finally, Chrysalis Music VP of business affairs **Jeff Brabec** announces a compilation, "25 Years Of Chrysalis Music," which contains works by **Paul Anka**, **Jethro Tull**, **Frankie Miller**, **Alvin Lee and Ten Years After**, **Blondie**, **Pat Benatar**, **Shaquille O'Neal**, **Paddy Maloney & the Chieftains**, **Billy Idol**, **Portishead**, **Tears For Fears**, **Domino**, and **Outcast**.

A RHYME FOR JULE: ASCAP hosted a memorial tribute to the late composer **Jule Styne** at the Majestic Theatre in New York Feb. 9. One charming lyric offered didn't have a Styne tune—or any for that matter—but it had the words of **Stephen Sondheim**, who wrote the lyrics for Styne's "Gypsy" music: Jule/You never took things coolly/Your syntax was unduly/Unruly/But Jule/I love you truly."

FOLLOW-UPS: Nonesuch Records' second- and fourth-quarter releases this year will be continuations of its series of tributes to the great talents of Broadway and Hollywood. In the second quarter, the label expects to release another **George & Ira Gershwin** project, "Oh, Kay!," starring **Dawn Upshaw**. In the fourth quarter, caberet/concert star **Michael Feinstein** pays tribute to writer **Hugh Martin**, and, in a follow-up to a big Nonesuch hit from last year, the label will issue "Gershwin Plays Gershwin: The Piano Rolls, Vol. 2," as assembled by producer **Artis Wodehouse**.

PRINT ON PRINT: The following are the best-selling folios from Music Sales:

1. **Pink Floyd**, "The Division Bell."
2. **The Lemonheads**, "The Best Of The Lemonheads."
3. **Bob Dylan**, "Bob Dylan's Greatest Hits."
4. **Bob Geldof**, "Loudmouth: The Best Of Bob Geldof & The Boomtown Rats."
5. **Raffi**, "Bananaphone."

Our Lady Peace Jumps Canadian Border

Relativity Sows 'Starseed' At U.S. Radio, Retail

■ BY LARRY LeBLANC

TORONTO—Four months prior to the March 21 U.S. release of "Naveed," the debut album by Canadian alternative rockers Our Lady Peace, Relativity Records began seeking American radio and retail support.

On Dec. 6, Relativity serviced modern rock and album rock radio and selected retailers in the U.S. with a three-song cassette featuring two album tracks, "Starseed" and "Supersatellite," along with a cover of Neil Young's "The Needle And The Damage Done," from Sony Canada's Young tribute, "Borrowed Tunes." Last month, the label followed the initial mailing by sending out promotional postcards and fliers, as well as a promotional 7-inch vinyl version of the Neil Young song and a CD-single of "Starseed."



OUR LADY PEACE

"This is a terrific band who've made a terrific record," says Paul Bibeau, rock product manager for Relativity Records in New York. "We're taking the time to set it up and get industry people talking about it."

"We've already got some stations, like [modern rock] KEDJ in Phoenix, carting up the cassette and playing 'Starseed,'" says Bibeau. Other modern rockers playing the song include WNNX Atlanta, WAAF Boston, KRQT Houston, and WBRU Providence, R.I., be says.

From a hospital bed in Calgary, Alberta, where he's been sidelined from touring by a slipped disc, the group's vocalist/lyricist Raine Maida says the band—whose other members are guitarist Mike Turner, bassist Chris Eacrett, and drummer Jeremy Taggart—looks forward to working in the U.S. marketplace.

"One of the best decisions we've made is signing with Relativity

(Continued on page 21)

DURAN DURAN

(Continued from page 16)

will probably draw a different reaction from them than material with a more mainstream radio history."

Capitol will launch the album Feb. 27, when it begins to solicit airplay for "White Lines" from modern rock and top 40 rhythm/crossover stations and club DJs. The track will be the flipside of the set's first official top 40 single, "Perfect Day," which will be available in early April.

However, some top 40 programmers already have jumped on "White Lines"—thanks to a 12-inch U.K. pressing that was leaked to several stations. "We're pounding the heck out of it," says Garett Michaels, PD of WFLY Philadelphia. "We got that early copy of it, and it tested extremely well. Duran Duran has always been a great band for us. Once people hear there's something on the way, our phones start to light up."

Other components of Capitol's marketing plan for "Thank You" are in various stages of planning. Corson says a summer concert tour is being planned to run from July-September. Close to confirmation is a 30-minute MTV special that would include interview footage of the band, as well as interviews with artists whose material is covered on the album. Also in negotiation are in-store autograph sessions in Los Angeles and New York and a concert special with Disney television for the fall.

As Capitol puts its promotion and marketing pieces in place, Taylor is dividing his time between working on original material for the next Duran Duran album—which he says could be done by the end of 1995—and finishing a long-in-progress second album by his side project, the Power Station. He hopes to have the occasional band's album ready for release in the fall by Capitol.

"The Power Station album has that big, big sound, while the new Duran songs [are] taking us in a fresh direction," he says. "Doing 'Thank You' gave us a chance to look within and confirm our purpose, which is to constantly push forward—and that's what we're always going to do."

amusement business BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LUCIANO PAVAROTTI	Reunion Arena Dallas	Feb 6	$1,126,112 $190/$145/ $90/$35	13,673 sellout	The Rudas Theatrical Organization
STEVIE WONDER	Radio City Music Hall New York	Jan 24-25	$513,105 $60/$45/ $35/$25	11,269 two sellouts	Radio City Music Hall Prods
ALAN JACKSON LISA BROKOP	Palace Of Auburn Hills Auburn Hills Mich	Feb. 3	$394,335 $30/$22 50	17,000 sellout	Glass Palace Promotions
GEORGE STRAIT LARI WHITE	Frank Erwin Center University Of Texas At Austin Austin Texas	Feb 10	$343,854 $21	17,175 sellout	Varnell Enterprises
ALAN JACKSON MAVERICKS	Cincinnati Riverfront Coliseum Cincinnati	Jan 28	$299,100 $24/$21	13,532 sellout	Moore Entertainment
ALAN JACKSON LISA BROKOP	Jack Breslin Student Events Center Michigan State University East Lansing, Mich	Feb 4	$210,445 $23 50/$20 50	10,024 sellout	Moore Entertainment
BOYZ II MEN	Expo Hall Florida State Fairgrounds Tampa Fla	Feb 5	$194,162 119 50	10,421 sellout	in-house
RANDY TRAVIS SAMMY KERSHAW	Veterans Memorial Auditorium Columbus, Ohio	Feb 11	$157,316 $21 50	7,317 two sellouts	Sun Management Inc
NINE INCH NAILS JIM ROSE CIRCUS MELVINS	Landon Arena Kansas Expocentre Topeka, Kan	Feb 8	$148,049 $23 50	8,571 8,043	Contemporary Prods Cellar Door New West Presentations
THE TRAGICALLY RIP	Harbour Station St John New Brunswick	Feb 3	$127,896 ($178,775 Canadian) $25	7,385 sellout	Fogel Sabourin Prods

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Music Publisher Tommy Valando Dies Of Stroke

■ BY IRV LICHTMAN

NEW YORK—Tommy Valando, whose Valando Music emerged as one of the most impressive independent music publishing catalogs in the late 1940s, died Feb. 14 of pneumonia, followed by a stroke, at St. Mary's Hospital in West Palm Beach, Fla.

Valando, who was in his '70s, started his career in music publishing in the '40s with Joy Music, an important independent of the era. In 1946, in partnership with star crooner Perry Como, he started Laurel/Valando Music.

The dapper Valando found success with a number of individual song hits and as the publisher of emerging talents from the world of musical theater, including Stephen Sondheim, Rick Besoyan, Jerry Bock & Sheldon Harnick, John Kander & Fred Ebb, and Stephen Schwartz. Some of the show scores he published include: "Little Mary Sunshine" by Besoyan; "Fiorello!" and "Fiddler On The Roof" by Bock & Harnick; "Cabaret" by Kander & Ebb; "Company," "Follies," and "Sweeney Todd" by Sondheim; and "Godspell' by Schwartz.

Valando Music also spawned major music publishing executives, among them Jay Morgenstern, now executive VP of Warner/Chappell Music and CEO of Warner Music Publications, and Frank Military, senior VP in New York of Warner/Chappell.

In 1969, Valando sold his catalog holdings to communications giant Metromedia, becoming a major shareholder in the company. Moving to Metromedia's new publishing unit at the time were Morgenstern, who had joined Valando's operation in 1958, and Military, who joined the company in 1959. In the early '70s, Metromedia sold the catalog to a now defunct music-publishing unit of The New York Times, which, in turn, sold the catalog, among other acquisitions, to investors that included publishing mogul Freddie Bienstock.

In recent years, Valando operated the Valando Music Group, which incorporated ASCAP and BMI companies. He continued a relationship with Sondheim on such scores as "Sunday In The Park With George" and "Into The Woods;" the firm also published David Shire & Richard Maltby Jr.'s "Baby," among other scores. With Sondheim, Valando had a co-publishing deal. The company will continue under the aegis of his brother, Arthur Valando, in New York.

Valando was also a theatrical producer, having been involved in such productions as "Jerome Robbins' Broadway," and Neil Simon's "Lost In Yonkers."

Among Valando's charitable endeavors was support for such groups as Stop Cancer, Young Playwrights Festival, the Nicholas Institute Of Sports Medicine And Athletic Trauma.

In addition to his brother, Valando is survived by his wife, Elizabeth, and daughter, Patricia. Private funeral services will be held in New York.



DON DIXON'S SWEET RETURN

(Continued from page 16)

Rambler keyboardist and longtime Dixon cobort Bland Simpson); the slinky soul instrumental "Good Golly Svengali"; and the anti-draft commentary "Lottery Of Lives."

"The record has two sides. Side A is about the dysfunctional romance, with that same guy who sings all my songs singing about his lack of girlfriend," says Dixon, referring to himself in the third person. "Side B is more about things, rather than people—slightly more politically pointed stuff."

Even though it's been six years since Dixon's last record, he still has been busy. He remains an in-demand producer, having handled last year's "A Date With The Smithereens" and upcoming albums for James McMurtry (on Columbia) and ex-Guadalcanal Diary front man Murray Attaway (on DGC). He's even done advertising jingles for Busch and Sprint; session work with Mary Chapin Carpenter on the single and video for her No. 1 country hit "Shut Up And Kiss Me"; and a series of New York City performances of the musical "King Mackerel & The Blues Are Running."

In fact, it was a New York "King Mackerel" performance in October that led Dixon to sign with Sugar Hill. Label president Barry Poss met there with Dixon manager Harry Simmons, who later sent him a tape of the "Romantic Depressive" material. Poss expressed interest, and a deal was quickly struck.

"I was the last person in the world who thought Barry would like this record," Dixon says. "We hadn't even been thinking about Sugar Hill, but it makes sense. I like the integrity of what they do, and they seem in touch with the indie crowd that likes what I do. I don't think Hole fans will buy this album in droves. But fans of songwriters like Robert Earl Keen ought to understand it."

Dixon will record his "Mountain Stage" show April 1 in Greenville, S.C., with his touring band of percussionist Jim Brock and Spongetones guitarist Jamie Hoover. The segment will be broadcast sometime in May. Further tour plans were still being decided at press time.

"The extent [of touring] will obviously depend on the financial situation at any given moment," says Dixon. "I have some producing commitments I have to live up to because I still have to make a living, and touring at my level can be an incredible drain. But we'll be out there. The East Coast will see us a lot; the West Coast some."



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UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

MIAMI: In a lot of ways, **the Goods** are the ultimate local band. Upbeat, devoted, and loaded with great rock songs, it has been playing most clubs in South Florida and going through all the scene's ups and downs for six years. The band—keyboardist/vocalist **John Camacho** and brother **Jim** on bass, **Kasmir Kujawa** on drums, and **Tony Oms** on guitar—is pushing a new 12-song CD, "Mint," via a series of showcases and a release party at Miami's Hard Rock Cafe. The exposure has helped earn the album's first single, "I'm Not Average," the No. 1 slot on local rock station WSHE's "Top 10 At Ten." Picking the dozen songs for the CD—among the dozens written by the band—was the hardest part of the recording process, says John Camacho. "It's easy to write 'campfire songs,' but not a great song," he says. "Here we set out to write great universal pop songs to focus in on what we're really about. We all do some writing, but it has to have 'the Goods sound.' After being together six years, the bottom line in succeeding is working together well." The act has been working harder in the past year than ever before, and it seems to be paying off. After packing the local clubs for montbs, the band played a showcase at Nashville's Ace Of Clubs and in Orlando for the statewide Jammy Awards, where it was honored as best pop group. Its next showcase is planned for Tuesday (21) at Don Hill's in New York. Contact Tovar Management Group at 305-275-8242.



THE GOODS

SANDRA SCHULMAN

TOLUCA LAKE, CALIF.: **Hog** creates commercial, alternative pop-punk that is infested with hooks, drive, energy, and **Buddy Holly/Dick Dale** speed riffs. This three-piece act combines the sounds of **Green Day, the Clash,** and a **Kiss/Sex Pistols** hybrid. Guitarist/vocalist **Kirk Miller** says, "This project stems from years of anger and rejection. We finally sold out . . . just joking. Everything just seemed to come together for us. The songs wrote themselves." The group's powerful song structure and memorable choruses are attracting major label A&R attention and drawing crowds to the hottest underground clubs in Los Angeles. The band has been together for six months and plans to release a six-song EP in March on its own label. Advance copies already have found their way into eager A&R hands. Ironically, during the day, Miller works for the company that delivers gold and platinum records to tbe labels. Contact Ross Schwartz at 310-284-7882.

JEFF BLUE

MILWAUKEE: Local singer/songwriter **Peggy James** has a lot going for her: emotive lyrics and melodies that work together in smartly crafted songs; a stunning voice operating in several emotional registers; and a new, self-released CD called "Crossroad Moment," produced by guitarist **Mike Hoffman** from the Milwaukee-based band **Carnival Strippers.** Like a big-city version of **Iris DeMent,** James is a country singer at heart who doesn't fit the current sound of Nashville. She's too eclectic. "I grew up with country & western—the whole flavor got into my blood. No matter what I do, it doesn't leave. Even when I'm doing a rock song, there's still that flavor there," she says. "Crossroad Moment" crosses the boundaries of country, pop, and rock and rubs elbows with the kind of heartland sound associated with **the Jayhawks.** Although James has seldom performed outside of Milwaukee, where she is a popular club attraction, she recently acquired a road-worthy band whose rhythm section formerly backed **Brian Ritchie (Violent Femmes)** on various solo projects. Contact James at 414-964-6580.



PEGGY JAMES

DAVE LUHRSSEN

OUR LADY PEACE JUMPS CANADIAN BORDER

(Continued from page 18)

rather than with Epic or Columbia, who we were also talking to," he says. "We're the type of band that needs a smaller label and a long-term commitment. [Success] didn't happen for us overnight in Canada, so we figure it's not going happen that way in the States either."

Released in Canada last March, "Naveed"—a Middle Eastern name for a bearer of good news—has sold 46,000 units in Canada, according to Catherine McRae, manager, domestic marketing and artist development for Sony Music Entertainment (Canada).

The band's current Canadian single, "Supersatellite," released Jan. 10, is No. 40 on The Record's contemporary album radio chart for the week of Feb. 20.

"Within two albums, this band could be platinum [100,000 units] or double platinum in Canada," says McRae. "We initially thought the album would attract an 18-24 demographic, which it has, but we've also found tremendous interest from high school-level kids."

For the album's leadoff single here last February, Sony Canada chose "The Birdman," one of the set's least accessible tracks. "We deliberately chose a single which wasn't an immediate, commercial, hit-radio single and then serviced it specifically first to campus radio to build a street buzz on the band," says McRae.

"We knew 'Birdman' wouldn't do well at radio," says Maida. "What it did was allow us three months to tour with other bands and get better. Now we're all confident about our live show. We're not intimidated by playing with anybody."

Ten months of touring throughout Canada—including opening shows for Blind Melon and Canadian acts I Mother Earth, 54°40, and Pure—helped to develop the group's profile in Canada in the past year. But it was 12-week, heavy-rotation airplay of the George Vale-produced video of "Starseed" on MuchMusic, Canada's national video network, that gave the band its biggest boost. The track peaked at No. 18 on The Record's contemporary album radio chart.

"We're in debt to MuchMusic for exposing the band because radio was reluctant to play the band early on," says McRae.

Maida says extensive touring has been the cornerstone of the band's strategy from its beginning two years ago. "We didn't want to count on video or anything like that," he says. "Video ended up being good to us, but, at the same time, I'm not a big believer in video. Our philosophy early on was to play live and get people to come to the band that way."

Our Lady Peace hopes to employ the same heavy-tour strategy for the U.S. "We'd like to keep them out on the road for as long as possible," says Bibeau.

RADIOHEAD

(Continued from page 17)

"The first show we did was in a really dirty club," says Yorke of the Mexican swing. "There were three tiny wooden tables that were used as a barricade. The only way off stage in the back was through a little window. We had just finished this large tour with James in Europe, and it was about as different an experience from that as humanly possible."

Yorke says mental fatigue and physical illness caused Radiohead to cancel its appearance at England's Reading Festival last year.

Illness is something that has plagued Yorke since childhood. "I was a sickly child," he says. "The content of my lyrics shows that I am almost obsessed with my health. If I get ill on tour, it really does something to me emotionally. I just can't go anywhere in that state."

Things began to change for the better when Radiohead finally settled down to prepare new material for the second album.

"We wanted to make this new record a year and a half ago—but the U.S. success of 'Creep' kept us from going into the studio," says bassist Colin Greenwood. "The delay added a seasoned street spirit that probably would not have been there if we had recorded it earlier. It's a lot more relaxed than our first record."

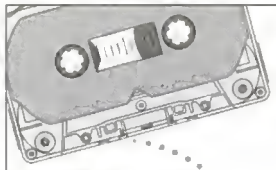
The title for the new album reflects the stress caused by the band's pain-filled, rapid rise to fame.

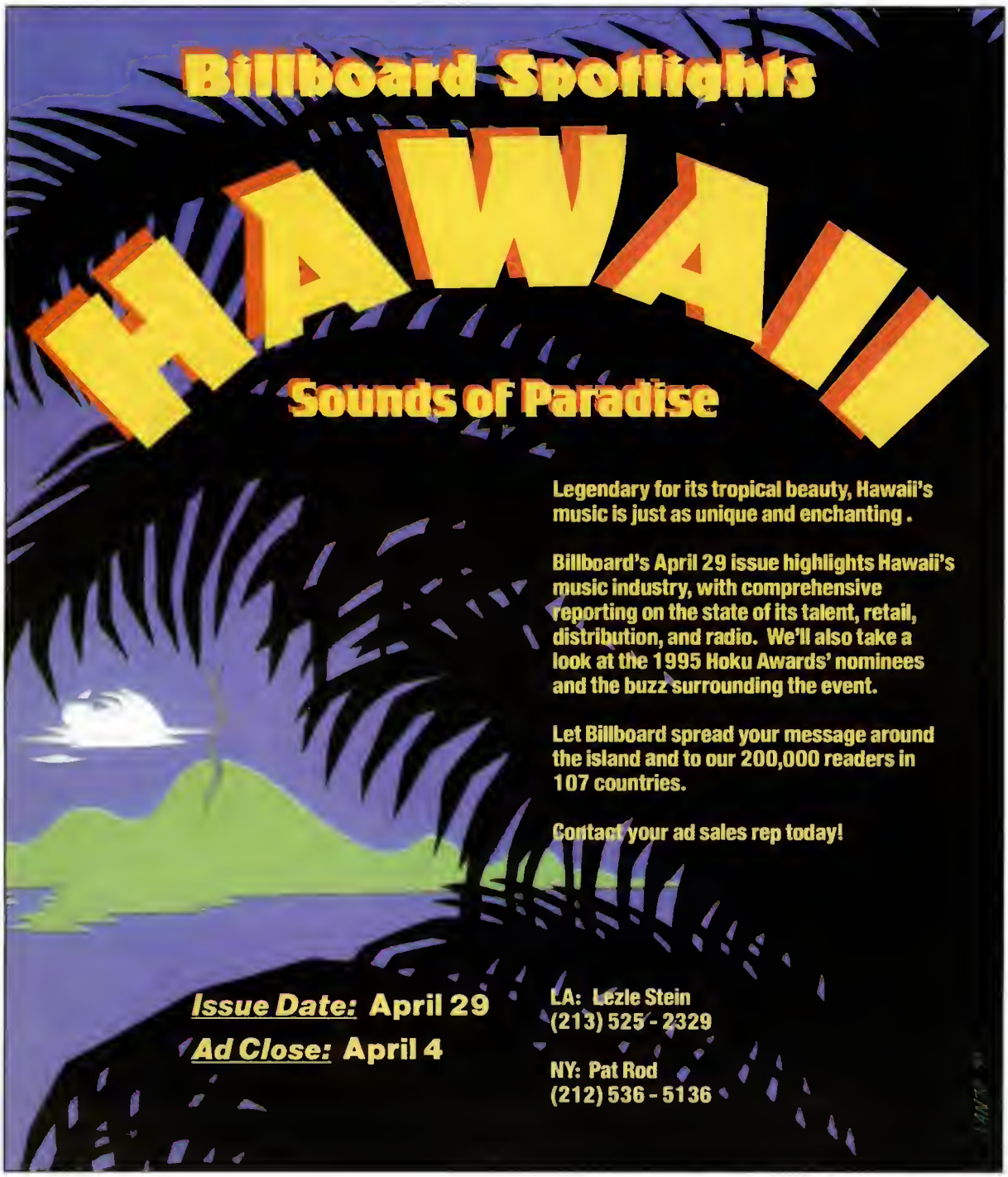
"I guess we just came up too fast," says Yorke.

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Join Billboard in celebrating the many accomplishments of ROUNDER RECORDS. This issue is the place for your congratulatory message.
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Kendall Hayes Dies; Penned Country Hits

NASHVILLE—Kendall L. Hayes, writer of the top song in the history of Billboard's country charts, died Feb. 10 at his home in Danville, Ky., of liver cancer. He was 59.

Hayes was working as a bookkeeper in 1961 when country star Leroy Van Dyke scored with a version of the Hayes composition "Walk On By." The single went to No. 1 on Billboard's country charts, where it remained for 19 weeks, and to No. 5 on the pop chart. In its 100th anniversary issue, published in November 1994, Billboard proclaimed the single the No. 1 country charter of all time.

(Although "Walk On By" was by all measures Van Dyke's biggest record, the singer's signature song was his first hit, "Auctioneer," from 1957.)

According to the song's publisher, Lowery Music of Atlanta, "Walk On By" has been recorded "25 to 30" times. It has made Billboard's country charts four other times via singles by Donna Fargo, Asleep At The Wheel, Robert Gordon, and Perry LaPointe.

Other Hayes compositions were recorded by Johnny Wright, Hank Locklin, and Eddy Arnold.

A performer as well as a songwriter, Hayes toured in the Grand Ole Opry road shows in the '60s.

He is survived by his wife, two sons, and a brother.

POLARA

(Continued from page 5)

leader whose influences run the gamut from Abba to Kraftwerk.

Those influences came together in the course of a year during which Ackerson had sworn off the band scene in favor of a full-time gig as producer for such local acts as Balloon Guy and Hovercraft (See story, page 104).

"I was determined to be creatively celibate," says Ackerson, whose previous band, the 27 Various, had released five albums (two on his own Susstones label, and three on Clean). "I was burned out and determined to take a break."

But creative forces, embodied by musicians John Strohm of Blake Babies/Antenna/Velo-Deluxe fame, Matt Wilson of Trip Shakespeare, and Matt Olson of Balloon Guy, forced Ackerson to change his tune.

"All these lovely collaborators came out of the woodwork and seduced me into getting back into the whole band thing," he says of Polara, which also includes Jason Orris and Jennifer Jurgens. "And all of a sudden I felt good about it. The vibe was really good."

The vibe captured on Polara's full-length debut melds Ackerson's primary '60s pop influences with sounds inspired by the early German synth bands Faust, Neu, and Kraftwerk, as well as English and Belgian house music (Billboard, Feb. 11).

A self-described "gear freak," Ackerson layered a plethora of guitar, drum, and keyboard sounds on the al-

(Continued on page 145)

John P. Kee & Choir 'Show Up' On Charts

Secular Promos Aid Gospel Success of Verity/Jive Artist

■ BY CARRIE BORZILLO

LOS ANGELES—Fueled by Verity/Jive's decidedly more secular approach, "Show Up!," John P. Kee's 11th album, debuted at No. 7 on the Heatseekers Album chart Feb. 11. It was the highest debut for a gospel album in the chart's three-year history.

The title reached No. 6 the following week on Heatseekers. This week, it stands at No. 14.

The album also debuted at No. 28 on the Top Contemporary Christian chart and hit No. 17 on the Top Gospel Albums chart in the Feb. 18 issue of Billboard.

"We went for a secular approach instead of a gospel approach," says James "Jazzy" Jordan, senior director of marketing for Verity and Jive. "We immediately bought time on BET and got [Kee] on the cover of secular magazines like BRE and [Jack The Rapper's Mellow Yellow]."

The label also took a cue from secular artist promotions, such as "win before you can buy it" giveaways, and used them at gospel radio stations.

On Feb. 18 and 25, the gospel television network INSP will broadcast Kee's upcoming concert home video, which will hit retail March 28.



JOHN P. KEE

"The biggest thing gospel music needs is exposure," says Jordan. "If we can provide it, then we're giving the world a balance in music. Gospel is filling in some void from less-than-great R&B artists."

Jordan also cites the success of newcomer Kirk Franklin (see story, page 5) and R&B radio's willingness to support gospel acts as factors in Kee's success.

Like Franklin, Kee also attracts a younger audience.

Kee describes his music as Sunday morning harmonies with hip-hop rhythms. "This has really infiltrated the secular industry," says Kee, an acknowledged former cocaine dealer and addict who now leads a 30-member choir that includes former gang members and drug users. "Even when you listen to the radio, there is so much of what we do there."

According to SoundScan, "Show Up!" has sold more than 19,000 copies to date.

Violet Brown, urban music buyer for the 350-store Wherehouse Entertainment chain based in Torrance, Calif., says, "Each of John's albums are real strong for us. This one just happens to be a particularly great album."

Jaquie Haselrig, host of WGCI-FM Chicago's "The Music Of Love And Inspiration," says the songs "Show Up!" and "Made Up Mind" are getting a good response from listeners, but only time will tell if Kee has the crossover potential of Franklin.

"Kirk's album was out for a while, this one has just come out, so who knows?" says Haselrig.

When Kee isn't performing, his New Life Productions, which is staffed by choir members ranging in age from 21-33, runs an inner-city youth program in his hometown of Charlotte, N.C.

Priority Enters Film Biz With 'Friday' Movie, Soundtracks

■ BY J.R. REYNOLDS

LOS ANGELES—Priority Records hopes it will have a good "Friday" at retail, with two albums set for release in conjunction with the comedy film of the same name, starring Ice Cube.

The first album, the "Friday" soundtrack, which includes new cuts from such rap heavy-hitters as Cube, Dr. Dre, Cypress Hill, Scarface, 2 Live Crew, and Tha Alkaholiks, is due April 11.

The album also includes new tracks from the Isley Brothers, Bootsy Collins, and Bernie Worrell, as well as old-school favorites by Rick James, Zapp, and Rose Royce.

To further tap into the growing nostalgia for classic R&B, the label will release a second album, tentatively titled "Old School Friday: More Music From The Motion Picture," May 9.

"Friday" marks Priority's first foray into the movie business through its newly established subsidiary, Priority Films, which produced the film in association with Ice Cube's Ghetto Bird Productions. The film is the first feature-length production from Ghetto Bird.

A company spokesman says Priority Films will continue to pursue feature-film ventures.

Priority Records president Bryan Turner serves as the film's executive producer, and its script was written by Cube and DJ Pooh.

Turner says the success of the individual artists on "Friday" will make the album a sales winner.

The soundtrack was produced by Cube, his manager Pat Charbonnet, and Priority executive director of business and legal affairs Andrew Shack.

"The easiest part was figuring out which artists to use on the album," says Shack. "The hardest part was the logistics of putting the project together and getting the artists to record the kind of music we wanted."

Logistics proved challenging because other than Cube and new Priority signing Mack 10 E-A-Ski, all the other artists who appear on the albums are signed to other labels, and scheduling recording time was difficult.

Although the album is stickered, neither the film nor the album are "gangsta" projects.

"The film is a comedy about a day in the life of Craig Jones (played by Cube), an average South Central L.A. homeboy," Turner says. "The soundtrack is a musical reflection of what's going on in the film."

Although the film is set in the '90s, Shack says the soundtrack bas a "funky old-school feel. The contemporary artists on the soundtrack drew from the old artists of the past on this album."

The film's producers used old-school-styled "working" tracks during production. "Because the [working] tracks were so close to what we wanted, we ended up asking those artists to record on the project," says Turner.

To kick off the project, Priority is releasing the first single, Dr. Dre's "Keep Their Head Ringin'," March 7. "We'll be going out with promo CDs, vinyl, and cassettes to street teams, club pools, and mix shows the week before we drop the single," says Turner. "When we service 'Keep Their Head Ringin'," it will go first to R&B, then immediately to crossover stations."

The video for the single features images of Dre along with snippets from the film. Priority inltially will service The Box, BET, and local video programs. MTV will be serviced after public awareness of the project is increased.

BET MD Gregg Diggs says music videos featuring snippets from a film can be a two-edged sword. "It can initially help promote awareness of the single," he says, "but what happens is it decreases the video's lifetime, because of the film's mass exposure."

Diggs adds labels often service another clip without the film snippets to maintain airplay.

To promote the album, Priority plans to conduct movie-ticket and album giveaways and other tie-ins with major-market radio stations. It also will conduct advertising campaigns and co-op buys with stations.

Special movie screenings of "Friday" will be offered to independent retailers to build core community awareness. The label plans in-store co-op campaigns throughout April and May.

Priority also is planning a press party prior to the film's release, to be held on a soundstage that features re-

(Continued on page 152)

FRANKLIN, FAMILY CROSS LINES WITH MULTICHART SUCCESS

(Continued from page 5)

(Billboard, Dec. 3, 1994), that has made him a star. The self-titled, debut album of his group, Kirk Franklin & the Family, released on Gospo-Centric/Sparrow in June 1993, is the most successful title from a new gospel act in years.

This week, the album moves from No. 10 to No. 8 on the Top R&B Albums chart and holds steady at No. 99 on The Billboard 200. The week of Feb. 18, Franklin became a Heatseekers Impact Artist when his album broke into the top half of The Billboard 200 by jumping 21 positions to No. 99. That same issue, it was No. 3 on the Top Gospel Albums chart.

The album debuted on the gospel chart on July 24, 1993, at No. 32 and reached the top of that chart on Dec. 11, 1993.

It then crossed over to the Top Contemporary Christian chart where it peaked at No. 18 on Feb. 19, 1994. The title also spent 31 weeks on the Heatseekers chart.

Gospo-Centric is making plans for a May release of Franklin's second album, "Whatcha Lookin' 4," which is said to be even more youth-oriented than the debut.

Franklin's February 1994 appearance on "The Arsenio Hall Show" was an important turning point in his career, says Vicki Mack Lataillade, president/CEO of the 2-year-old Gospo-Centric label.

According to Lataillade, the label never intended to cross Franklin over to the R&B market. "When he went on Arsenio is when it started," she says. "It did a whole lot for sales. Gospo-Centric is a youth-oriented label, and we want to provide alternative music for black youths. Our focus was to get a broad audience, but I had no idea [we'd be so successful]."

Lataillade says when R&B WGCI-FM Chicago added Franklin to its holiday concert in December 1994, album sales shot up dramatically. Suddenly, other R&B stations across the country began to notice Franklin.

Elroy Smith, PD at WGCI, says he actually got turned on to the song after learning that WOWI Norfolk, Va., had success with it.

"It helped bring WGCI and the black community closer [together]," says Smith. "This is a song that some knew prior to us playing it from their choirs. It's a song that really makes you feel good and touches your heart. Others make you snap your fingers, but the ones that touch your heart are the ones that become standards."

Once the word-of-mouth spread among R&B outlets about "Why We Sing," EMI Christian Music Group's new Chordant Distribution arm, which is the link to Cema for Sparrow and Gospo-Centric, began to market the album to the mainstream.

"We worked hard with the Cema urban reps to have the record set up at retail as the R&B radio airplay was hitting," says Hugh Robertson, VP of sales and marketing for Chordant. "Phase one of the plan was placing an ad in Billboard's R&B Airplay Monitor. We went from three stations to about 50 in a few weeks. Then we serviced it to 299 stations and did mailings and flyers."

Phase two of the mainstream marketing plan began after Christmas, when more trade advertisements were placed; the independent promotion firm, Coast II Coast Marketing, was hired in January.

"This is a phenomenon that hasn't happened since 'Oh Happy Days' by the Edwin Hawkins Singers," says Alan Lott, co-owner of Los Angeles-based Coast II Coast.

If the single continues to pick up airplay at R&B radio, Coast 11 Coast may attempt to cross "Why We Sing" even further to top 40 radio.

Keith Solis, music director of R&B-formatted KJMZ Dallas, says the song—the first gospel cut the station has ever played—got immediate reaction when the station first aired it. "It's because there's so much crap out there," says Solis. "People need a change from killing and rape. This song has something they want to hear."

Violet Brown, urban music buyer for the 350-store Wherehouse Entertainment chain based in Torrance, Calif., says word-of-mouth helped build Franklin. Due to the rise in interest in gospel music, Brown says, Franklin "sells as well as any secular act."

Franklin says he's thrilled that he can reach a young audience.

"There's not too many young black guys my age doing gospel," says Franklin, who is also the Quaker Oats spokesman and winner of two Dove and two Stellar awards. "A lot of these kids don't have role models, and it's good for the kids that walk around with baggy pants and bandanas to see a young brother doing [gospel music]."

Adds Lataillade: "I've never seen a gospel artist get his clothes ripped off him at a show. It's his magnetism. People just seem to be very excited about this young man talking about the Lord."

She says his R&B appeal may have more to do with his style and youth than with his music. "His music is straight up gospel. If there's an R&B flavor, it's him. He's young, and his presentation is young."

Robertson agrees. "He's a young, hip-looking guy who wears cool clothes that transcend gospel and hip-hop," he says.

Franklin has been performing on weekends consistently since the album's release and is scheduled to perform at gospel music festivals this summer at all seven Six Flags theme parks. The series begin May 6 in Valencia, Calif.

Billboard Online Offers Software For Windows

NEW YORK—Billboard Online, the electronic-information service of the Billboard Music Group, has added Windows software to its previously available DOS and Macintosh versions. Windows gives Billboard Online users enhanced presentation and interface graphics, plus the efficient point-and-click functionality, instant retrieval, downloading, and printing capabilities of DOS and Macintosh releases.

Billboard Online, launched last spring, provides access to 10 years of Billboard charts and four years of Billboard articles, as well as European airplay charts from Music & Media and Billboard's new London-based Music Monitor.

The extensive research archive also includes databases from the All Music Guide, Amusement Business magazine, the Recording Industry Assn. of America (gold and platinum certifications), and the Music Video Source.

Billboard Online, a co-venture with Houston-based Telescan Inc., requires a personal computer and a modem to gain access. Users pay a one-time service charge for the software and usage fees based on connect time. For further information, contact Vince Beese at 212-536-1402 or 800-449-1402.

BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING FEB. 25, 1995 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★★★ No. 1 ★★★	
1	2	6	**WADE HAYES** COLUMBIA 66412 (7.98 EQ/11.98)	OLD ENOUGH TO KNOW BETTER
2	3	10	**OASIS** EPIC 66431 (9.98 EQ/15.98)	DEFINITELY MAYBE
3	3	3	**THE FLAMING LIPS** WARNER BROS. 45334* (7.98/11.98)	TRANSMISSIONS FROM THE...
4	3	3	**RANCID** EPITAPH 86434* (9.98/15.98)	LET'S GO
3	3	30	**LARI WHITE** RCA 66395 (9.98/15.98)	WISHES
6	10	4	**SPONGE** WORK 57800/COLUMBIA (7.98 EQ/11.98)	ROTTING PINATA
7	4	10	**4 P.M.** NEXT PLATEAU/LONDON 828573/ISLAND (10.98/15.98)	NOW'S THE TIME
3	5	3	**SUBWAY** BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
9	10	59	**ADAM SANDLER** ● WARNER BROS. 45393 (7.98/11.98)	THEY'RE ALL GONNA LAUGH AT YOU
10	4	4	**THE ROOTS** DGC 24708/GEFFEN (10.98/15.98)	DO YOU WANT MORE?!!!??!
11	—	1	**ALISON KRAUSS** ROUNDER 325* (9.98/15.98)	NOW THAT I'VE FOUND YOU
12	11	31	**TYPE O NEGATIVE** ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
13	13	9	**SHENANDOAH** LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
14	6	3	**THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE** VERITY 43010/JIVE (10.98/15.98)	SHOW UP!
15	15	20	**CORROSION OF CONFORMITY** COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
16	29	2	**DIONNE FARRIS** COLUMBIA 57359 (10.98 EQ/15.98)	WILD SEED- WILD FLOWER
17	18	23	**KEN MELLONS** EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
18	16	15	**R.B.L. POSSE** IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
19	—	1	**JAMIE WALTERS** ATLANTIC 82600/AG (10.98/15.98)	JAMIE WALTERS
20	17	74	**MARTINA MCBRIDE** ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM
21	28	3	**DEION SANDERS** BUST IT 2421 (10.98/16.98)	PRIME TIME
22	39	1	**THROWING MUSES** SIRE/REPRISE 45795/WARNER BROS. (10.98/15.98)	UNIVERSITY
23	38	1	**MARTIN PAGE** MERCURY 22104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
24	24	24	**CRYSTAL WATERS** MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
25	26	3	**RHETT AKINS** DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
26	28	12	**K-DEE** LENCH MOB 1002 (10.98/15.98)	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)
27	28	26	**USHER** LAFACE 26008/ARISTA (9.98/15.98)	USHER
28	28	26	**VICIOUS** EPIC STREET 57857*/EPIC (9.98 EQ/15.98)	DESTINATION BROOKLYN
29	20	20	**RACHELLE FERRELL** ● MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL
30	—	1	**SHANIA TWAIN** MERCURY 522686 (10.98 EQ/15.98)	THE WOMAN IN ME
31	26	3	**TODD SNIDER** MARGARITAVILLE 11067/MCA (10.98/15.98)	SONGS FOR THE DAILY PLANET
32	30	11	**RUSTED ROOT** MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
33	—	3	**RICHARD CLAYDERMAN** RCDVEN 3139 (10.98/16.98)	ONE MUSICAL WORLD
34	32	27	**DEADEYE DICK** ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
35	27	16	**LORDS OF ACID** WHITE LBLS/AMERICAN 45574*/WARNER BROS. (10.98/16.98)	VOODOO-U
36	35	5	**GILLETTE** S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK
37	23	3	**MASSIVE ATTACK** VIRGIN 39883 (9.98/15.98)	PROTECTION
38	36	7	**DRU DOWN** RELATIVITY 1222 (9.98/16.98)	EXPLICIT GAME
39	31	3	**DINK** CAPITOL 30333 (9.98/13.98)	DINK
40	—	19	**FREEDY JOHNSTON** ELEKTRA 61655/EEG (10.98/15.98)	THIS PERFECT WORLD

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ◯ Albums with the greatest sales gains. © 1995, Billboard/BPI Communications.

POPULAR ◆ UPRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARRIE BORZILLO

HEARTFELT DEBUT: Canadian singer/pianist **Diana Krall** made her U.S. debut on Valentine's Day with "Only Trust Your Heart," released on GRP Records.

While hardcore jazz enthusiasts know Krall from her debut, "Stepping Out," released on Canada's Justin Time Records in 1993, GRP is aiming its sights even higher and going for a broader audience domestically.

"She has a following with jazz musicians, such as **Ray Brown, Christian McBride,** and **Stanley Turrentine,** who play on the album," says **Deborah Kern,** product manager at GRP. "Now we want to open the doors to the rest of the world, and the press so far is helping us do that."

"Only Trust Your Heart," which was produced by GRP president **Tommy LiPuma (George Benson, Natalie Cole),** has earned praise in such publications as The Hartford (Conn.) Courant, Jazz Times, and CD Review.

The 29-year-old Nanaimo, British Columbia, native also has appeared on CNBC, and her video for the R&B classic by **Louis Jordan,** "Is You Is Or Is You Ain't My Baby," is airing on BET's "Jazz Central" show.

On Feb. 7, Krall embarked on a tour that will last throughout most of 1995, including two shows during the NARM Convention in San Diego on Feb. 24-25. She's also visiting jazz radio stations and retail outlets during the tour.



Making Waves. The latest Orange County, Calif., export is MCA's Water, whose mellow, acoustic-based rock'n'roll was the recent subject of a feature in the Orange County Register. The band's debut, "Nipple," is due March 14. The first single, "Spin," will be serviced to modern rock, album alternative, and album rock in mid-March.

ALTERNATIVE PUSH: "Music For The Jilted Generation," the second album from English techno/dance/pop act **the Prodigy,** will make its way to the U.S. when Mute/XL Recordings releases it here Feb. 28.

The album was originally released in the U.K. in July 1994 and has been certified platinum overseas.

Mute's plans for the group, led by 23-year-old **Liam Howlett,** is to bring it to alternative audiences for the first time.

"They have roots firmly planted in the rave and dance community," says **Mark Fotiadis,** VP/GM of Mute, "but through all their touring and MTV play in Europe, it's a natural transition that it could cross over to alternative now."

Mute is planning to bring the Prodigy to the U.S. to possibly open for a more alternative-leaning act or headline clubs on its own in early April.

Last week, Mute serviced the full album to college, modern rock, alternative-leaning top 40, and select top 40 and top 40/crossover radio stations. Also, a 12-inch featuring three mixes of "Poison" was sent to mix shows and clubs.

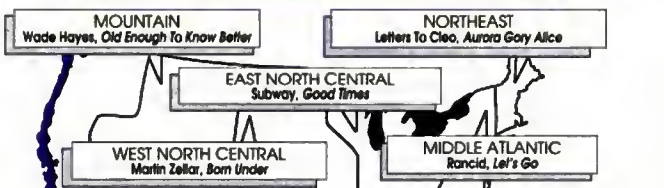
The label is planning to release "Poison," "Voodoo People," and "No Good (Start The Dance)" as singles, but radio will dictate the order in which the singles are released and the songs for which the label will make videoclips, says Fotiadis.

In 1994, the Prodigy took home MTV Europe's best dance act award.



Blessed. Cincinnati-based R&B quartet Blessid Union Of Soula' debut single "I Believe" is racking up top 40 and top 40/adult airplay on such outlets as KKTX Portland, Ore., WXKS Boston, and WSTR Atlanta. The single is from the group's first album, "Home," due March 21 on SBK/EMI.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

MOUNTAIN

1. **Wade Hayes,** Old Enough To Know Better
2. **Lari White,** Wishes
3. **Adam Sandler,** They're All Gonna Laugh ..
4. **Rancid,** Let's Go
5. **4 P.M.,** Now's The Time
6. **Type O Negative,** Bloody Kisses
7. **Alison Krauss,** Now That I've Found You
8. **R.B.L. Posse,** Ruthless By Law
9. **The Flaming Lips,** Transmissions From .
10. **Corrosion Of Conformity,** Deliverance

NORTH EAST

1. **Letters To Cleo,** Aurora Gory Alice
2. **The Flaming Lips,** Transmissions From...
3. **Adam Sandler,** They're All Gonna Laugh ..
4. **Throwing Muses,** University
5. **Rancid,** Let's Go
6. **Sponge,** Rotting Pinata
7. **Oasis,** Definitely Maybe
8. **Jamie Walters,** Jamie Walters
9. **Vicious,** Destination Brooklyn
10. **The Roots,** Do You Want More?!!!??!

IRISH EYES: Irish singer/songwriter **Mary Black** makes her U.S. major-label debut March 21 with "Looking Back" on Curb/Atlantic, accompanied by a spring tour and a 60-minute TV special titled "The Music Of Ireland."

The special airs on TNN on St. Patrick's Day and features Black performing a few songs with country great **Emmylou Harris** in "unplugged" style.

The album features 10 songs from four of her previous albums.

THEY'RE BACK: Philadelphia-based, acoustic-oriented rockers **the Badlees** have returned to its first label, Rite-Off Records, which will release the band's latest effort, "River Songs," on Feb. 28.

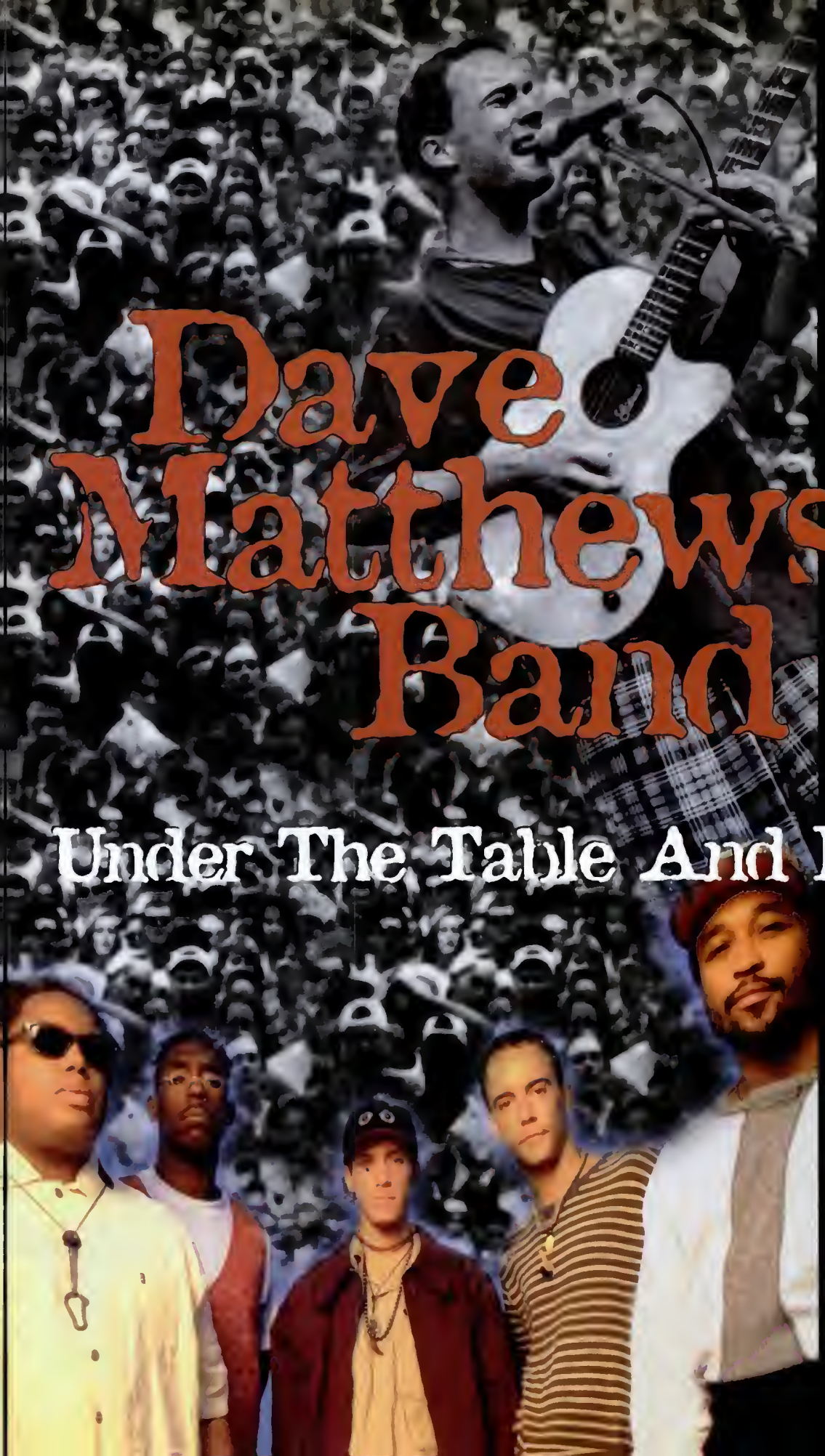
"Angeline Is Coming Home" will be serviced to album rock, album alternative, and modern rock on March 3 via the Album Network's "TuneUp" CD sampler. On Feb. 26, album rock WTPA Harrisburg, Pa., will premiere the album live on the air.

Last year, in support of its Sharkstooth release, "The Unfortunate Result Of Spare Time," the band performed as part of Anheuser-Busch's "In-Concert" program for new bands at the Tsingtao Beer Festival in China.



Worldly. Philadelphia-based quintet Echolyn head out on an East Coast club tour from March 1-23 in support of its major-label debut, "As The World," due on 550 Music/Epic March 7. The first single, the album's title track, was serviced to album rock programmers in mid-February.

TID BITS: "No More Love" from **God Lives Underwater**'s self-titled Onion/American Recordings debut EP will be featured in **Keanu Reeves'** new TriStar movie, "Johnny Mnemonic," which opens in June.



Dave Matthews Band

Under The Table And Dreaming

- GOLD!
- MTV Buzz Clip for *What Would You Say*
- Late Show with David Letterman February 24
- Achieved #1 A³ Gavin
- Modern Rock Spins include: KROQ, 99X, KEGE, WBRU, KPNT, WXRT, KWOD, KFOG
- AOR Spins Include: WMMR, WNEW, KSHE, WKLS, WSHE, KTXQ
- On Tour Now Throughout the U.S.



ON THE RCA RECORDS LABEL CASSETTES AND COMPACT DISCS
PRODUCED BY STEVE LILLYWHITE MIXED BY TOM LORD-ALGE

Shocking Lyrics Earn '90s R&B Monstrous Popularity, Backlash

Throughout February, Billboard is commemorating Black History Month with a series of articles on the evolution of black songwriting in America. This fourth installment covers the '90s.

■ BY J.R. REYNOLDS

LOS ANGELES—In the early '90s, R&B lyrics written for shock value became more commonplace, and hip-hop acts like N.W.A. and 2 Live Crew cursed their way to platinum certification with albums like "Efil4zaggin" and "Banned In The U.S.A.," respectively.


D-KNOWLEDGE

But obscenities uttered by bad-boy rap acts led to a national backlash among concerned parents and politicians, who submitted censorship legislation.

Feeling the pressure, many mainstream music retailers refused to carry releases with lyrics-warning stickers.

Qwest/Warner Bros. spoken-word artist D-Knowledge says, "It's easy to write about sexual or violent impulses. But it's more difficult to write about emotions and things that trigger them, and artists today are going the simple route."

D-Knowledge's debut album, "All That And A Bag Of Words," was released Feb. 14. The artist, who is working on a doctorate in sociology at UCLA, says gangsta rappers discuss reality but only on a basic level.

"It's what you do with [the discussion] that counts," he says. "I discuss a lot of the same things they do but use methods and instruments that make a person dig deep into themselves for answers to why certain things are happening."

Another byproduct of hardcore themes was the formation of grassroot hip-hop groups that wrote lyrics counter to the more popular violent and misogynistic raps.

Arrested Development's "3 Years, 5 Months & 2 Days In The Life Of . . ." was released by Chrysalis in 1992, followed in 1993 by Digable Planets' "Reachin' (A New Refutation Of Time And Space)." Both groups fused hip-hop with jazzy instrumentals and delivered rhymes that reflected positive social themes.

Though both acts received critical acclaim, their commercial appeal was short-lived.

While "3 Years . . ." spent 73 weeks on the Top R&B Albums chart, peaking at No. 3, the act's latest album, "Zingalamaduni," spent just 10 weeks on the chart and peaked at No. 20, where it debuted.

Digable's Pendulum debut "Reachin'. . ." spent 32 weeks on the Top R&B Albums chart, peaking at No. 5; its latest album, "Blowout Comb," stayed 13 weeks on the chart, peaking at No. 13.

In 1993, the appeal of explicit lyrics among young record-buyers appeared to explode when former N.W.A. member Dr. Dre made his solo debut on Death Row with "The Chronic."

Saucy lyrics, combined with a new, slow-cool form of hip-hop called g-funk, propelled the album to No. 1 on The Billboard 200 and the Top R&B Albums chart.

As hip-hop eased its traditionally uptempo pace, it became even easier for young R&B artists to incorporate hip-hop into their music.

In 1993, Capitol R&B recording act D.R.S. recorded the gangbanger funeral anthem "Gangsta Lean," which was No. 1 on the Hot R&B Singles chart for six weeks.

On the sexually explicit side, such R&B acts as Luke's H-Town and Keia/Elektra act Silk experienced similar No. 1 chart success with singles such as "Knockin' Da Boots" and "Freak Me," respectively.


MOORE

"Ridiculous" is how James Jackson, VP of publishing/GM for Motown Music, describes blatantly sexual songs. "I don't gravitate to them too much because they aren't exactly creative.

"When Silk came with 'Freak Me,' I thought it was a novelty and cute, but there are so many groups [whose] whole thing is 'how raunchy can I be?'

"The mark of good songwriting is being able to use [tools like] metaphors to *hint* at sexuality, to be provocative but not shocking."

While the promiscuous side of R&B grew, more conservative R&B artists continued to draw their share of listeners.

Silas/MCA artist Chante Moore—whose debut album "Precious" was certified gold and peaked at No. 20 on the Top R&B Albums chart in 1992—specializes in metaphoric themes relating to love and relationships.

Moore says she doesn't write in-your-face sexual lyrics because of her attitude toward relationships.

"Some people like it when you're straightforward, but I tend to take a more romantic approach to [making] love," she says.

Her current album, "A Love Supreme," peaked at No. 11 on the Top R&B Albums chart.

The lyricist/vocalist dismisses the theory that explicit lyrics are a generational phenomena.

"I'm still pretty young myself and know plenty of men and women who prefer listening to less suggestive songs," she says.

Midway through the decade, R&B seems to be moving toward less hurtful or provocative lyrics.

"Listen to Mary J. Blige's record," says Motown's Jackson. "She sends messages like she just wants to be happy and to fill your life with God.

"Even Biggie Smalls, who rhymes about sex, money, and murder, says things like, keep ya gun in its place; don't shoot up the place; 'cause I want to get with that girl! It's about being happy these days because things in our society are just too dismal."

Assistance in preparing this story was provided by Havelock Nelson in New York.

Pebbles' Mature 'Heart'

MCA Preps An Adult Slant

■ BY J.R. REYNOLDS

LOS ANGELES—For her third MCA album, vocalist Pebbles wanted to reflect her growing maturity—both vocally and as a woman. She also wanted a less single-driven project that would stand on its own as a complete work of art.

The result is "Straight From My Heart," due April 25.

The set's 12 ballads and midtempo tracks have meatier musical and lyrical textures than her 1988 hits "Girlfriend" and "Mercedes Boy" and 1990's "Giving You The Benefit," which went to No. 1 on the Hot R&B Singles chart.

Pebbles says, "That's not me anymore. This album is about warmth and intimacy. And to do that, we took away a lot of the loudness that was present on my earlier projects."

Pebbles used a less-is-more approach to make "Straight From The Heart." She says, "It started with the melodies and the beats, then we worked on getting just the right moods."


PEBBLES

That done, Pebbles and the album's other producers—including Sean "Puffy" Combs, Tony Rich, Alex Richbourg, Organized Noize, and Kyle West—avoided much of the electronically enhanced highs and other effects that coated previous records.

"The keys of the songs are a lot lower," she says. "I'm right where I need to be [register-wise], so my vocals

(Continued on next page)

Sire's Seal Influenced By R&B Greats; Kashif Offers Tips On Music Biz Survival

The Rhythm and the Blues ™

by J. R. Reynolds

LYRICS ARE WHAT makes ZTT/Sire/Warner Bros. vocalist **Seal** one of today's most intriguing artists, and many of the British performer's influences come from American R&B.

"I listen to lots of **Al Green, Stevie Wonder,** and **Joni Mitchell,**" says Seal. "Marvin Gaye was my hero. I love the way he seduced you into sharing his beliefs, and I'm sort of the same way.

"I hate lyrics that try to ram views down your throat. I think music should be about sharing your opinion."

Seal, who sings in the same register as Gaye, cites the late artist's "I Want You" as one of his favorite albums.

"His delivery makes you believe the content of his lyrics. Even if it's a cheesy line, the way he delivers it makes you believe he's sincere," he says.

Seal's current self-titled, platinum-certified platter combines soulful pop sounds with lyrics that address a plenitude of life experiences. He deals with popular issues such as love, honor, and respect.

Seal also confronts the concept of death.

In "Prayer For The Dying," the artist explores his feelings regarding death, seeking to comfort those who, for whatever reasons, are now facing it.

"It's meant to be an offering of hope. When I wrote it, I asked myself, 'what is it I could say to make myself and other people feel better.' I tried to show compassion for the pain and uncertainty associated with death."

Seal says American radio's format system stifles opportunities for black artists to reach broader audiences. He feels fortunate to receive top 40 airplay but would also like to be heard on R&B stations.

Says Seal, "Because [American] radio has the attitude that [fragmenting audiences] is how they gain listeners, it keeps black acts pigeon-holed."

BOOK CORNER: Producer/artist/author **Kashif's** "Everything You Better Know About The Record Industry" is a penetrating look at the ins and outs of the recording business.

Released through Brooklyn Boy Books, it offers more than simple, sweeping generalizations about the business; it is a practical, insightful view of the industry.

The 350-page book is available via the author's Los Angeles-based Recording Industry Information Service (RIIS). Not only is this book a must read for record business freshmen, its comprehensive scope allows even music veterans to gain a broader understanding of the biz.



Another upcoming volume of interest is "Race To Survive," the autobiography of blues artist **Etta James,** which is due from Random House in May. The book was written with the assistance of music author **David Ritz,** who is currently working on the autobiography of **Aretha Franklin.**

Elsewhere, journalist **Rita Elizabeth Henderson,** who wrote "The Boyz II Men Success Story: Defying The Odds," and the book's publisher, Aynderson Press, have been sued for unspecified damages by the Motown group for breach of contract.

The suit states that Henderson created her own literary agency after the original agency resigned and hired her own company to represent the project—without the approval of **Boyz II Men,** whose career is recounted in it.

ESSENCE MUSIC FEST: Essence magazine is celebrating its 25th anniversary with a three-day music festival July 1-3 at the New Orleans Superdome.

Artists scheduled to perform include **B.B. King, Luther Vandross, Boyz II Men, Anita Baker, Maze** featuring **Frankie Beverly, Patti LaBelle, Barry White, Gladys Knight, Earth, Wind & Fire, Mary J. Blige, Aaliyah, Johnny Gill, Bobby Blue Bland, Ramsey Lewis, Dianne Reeves, Denise LaSalle, Cassandra Wilson, Ruth Brown,** and **the Ohio Players.**

Queen Latifah and comedians **Bill Cosby** and **Sinbad** will host the show.

In addition to concert performances, the 120,000 people expected to attend will be offered empowerment and enrichment seminars, which also will be held at the dome.

The Essence Music Festival is a joint venture by Essence Communications and concert promoter **George Wein** and Festival Productions.

Billboard® TOP R&B ALBUMS™

FOR WEEK ENDING FEB. 25, 1995

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ **No. 1** ★ ★ ★		
1	2	2	11	**MARY J. BLIGE** ▲ UPTOWN 11156/MCA (10.98/15.98) 6 weeks at No. 1	MY LIFE	1
2	1	1	3	**TOO SHORT** DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	1
3	3	3	13	**TLC** ▲² LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
4	4	4	24	**BOYZ II MEN** ▲⁷ MOTOWN 0323 (10.98/16.98)	II	1
(5)	5	6	22	**THE NOTORIOUS B.I.G.** ● BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
6	6	5	5	**BROWNSTONE** MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
(7)	7	7	20	**BRANDY** ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
8	10	14	10	**KIRK FRANKLIN AND THE FAMILY** ● GOSPOCENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	8
9	8	8	19	**BARRY WHITE** ▲ A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
10	11	12	13	**METHOD MAN** ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
11	12	9	5	**SOUNDTRACK** 550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	9
12	9	10	12	**ICE CUBE** ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
13	14	15	17	**SCARFACE** ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
14	13	13	17	**SOUNDTRACK** ▲ DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1
15	16	22	18	**THUG LIFE** INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
16	20	19	23	**GERALD LEVERT** ● EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
17	18	16	22	**ANITA BAKER** ▲ ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
18	17	21	34	**BONE THUGS N HARMONY** ▲⁷ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
19	19	17	34	**BLACKSTREET** ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
20	21	11	5	**SMIF-N-WESSUN** WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ'	5
21	15	18	20	**SOUNDTRACK** ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
22	22	20	14	**SADE** EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
(23)	26	28	3	**SUBWAY** BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	23
24	25	23	12	**REDMAN** ● RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	1
25	27	29	37	**69 BOYZ** RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
26	24	24	4	**THE ROOTS** DGC 24708/GEFFEN (10.98/15.98) HS	DO YOU WANT MORE?!!!??!	22
27	23	25	13	**SPICE 1** ● JIVE 41547 (10.98/15.98)	AMERIKKKA'S NIGHTMARE	2
28	28	26	21	**CRAIG MACK** BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	6
(29)	32	38	13	**HOWARD HEWETT** CALIBER 21008 (9.98/14.98)	IT'S TIME	29
30	29	27	22	**GLADYS KNIGHT** MCA 10946 (10.98/15.98)	JUST FOR YOU	6
(31)	33	32	14	**KEITH MURRAY** JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFULLEST THING IN THIS WORLD	5
32	31	34	5	**95 SOUTH** RIP IT 9501* (10.98/16.98)	ONE MO' GEN	29
(33)	36	43	28	**IMMATURE** ● MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	26
(34)	37	51	14	**H-TOWN** LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
35	30	30	13	**CHANTE MOORE** SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
(36)	39	31	21	**LUTHER VANDROSS** ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
37	35	39	20	**KARYN WHITE** WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
38	34	33	3	**GEORGE DUKE** WARNER BROS. 45755 (10.98/15.98)	ILLUSIONS	33
39	40	40	20	**JADE** GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	16
40	44	45	15	**K-DEE** LENCH MOB 1002 (10.98/15.98) HS	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)	33
41	43	41	15	**R.B.L. POSSE** IN A MINUTE 8700 (9.98/15.98) HS	RUTHLESS BY LAW	23
42	34	40	12	**SLICK RICK** DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS	11
43	49	49	25	**THE JERKY BOYS** ● SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	11
44	49	49	33	**BIG MIKE** ● RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	1
45	40	48	25	**CHANGING FACES** ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	1
46	48	35	107	**RACHELLE FERRELL** ● MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
47	51	36	10	**VANESSA WILLIAMS** ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
48	41	50	83	**TONI BRAXTON** ▲⁵ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
49	54	48	117	**KENNY G** ▲⁷ ARISTA 18646 (10.98/15.98)	BREATHLESS	1
50	52	52	11	**THE OAKTOWN FAMILY** PO BROKE 5433 (9.98/15.98)	WHAT'S ON YOUR MIND	42
51	53	72	23	**USHER** LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
				★ ★ ★ **GREATEST GAINER** ★ ★ ★		
(52)	74	—	2	**VARIOUS ARTISTS** THUMP 4710 (10.98/15.98)	OLD SCHOOL LOVE SONGS	52
53	47	37	15	**VICIOUS** EPIC STREET 57857*/EPIC (9.98 EQ/15.98) HS	DESTINATION BROOKLYN	37
54	48	41	14	**SOUNDTRACK** HOLLYWOOD 41536/JIVE (10.98/16.98)	A LOW DOWN DIRTY SHAME	14
55	50	53	20	**JOHNNY "GUITAR" WATSON** WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	48
56	55	54	64	**SNOOP DOGGY DOGG** ▲⁴ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
57	57	56	14	**PETE ROCK & C.L. SMOOTH** ELEKTRA 61661*/EEG (10.98/15.98)	THE MAIN INGREDIENT	9
58	56	61	66	**R. KELLY** ▲³ JIVE 41527 (10.98/15.98)	12 PLAY	1
59	60	69	7	**HAVOC & PROOEJE** G.W.K./PUMP 6718/WARLOCK (9.98/15.98)	KICKIN' GAME	59
				★ ★ ★ **PACESETTER** ★ ★ ★		
(60)	77	62	16	**LIL 1/2 OEAO** PRIORITY 53937* (9.98/15.98) HS	THE DEAD HAS ARISEN	39
(61)	70	64	33	**KEITH SWEAT** ▲ ELEKTRA 61550/EEG (10.98/16.98)	GET UP DN IT	1
62	58	66	78	**BABYFACE** ▲⁷ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
63	67	58	15	**BRAND NUBIAN** ELEKTRA 61682*/EEG (10.98/15.98)	EVERYTHING IS EVERYTHING	13
64	59	67	33	**OA BRAT** ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
65	62	71	38	**AALIYAH** ▲ BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
66	71	74	38	**HEAVY O & THE BOYZ** ● UPTOWN 10998*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
67	73	63	21	**BEBE & CECE WINANS** CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	19
68	61	59	91	**JANET JACKSON** ▲² VIRGIN 87825 (10.98/16.98)	JANET.	1
69	72	73	36	**WARREN G** ▲² VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	1
70	64	57	17	**MEN AT LARGE** EASTWEST 92459/EEG (10.98/15.98)	ONE SIZE FITS ALL	17
(71)	88	88	29	**BARRY WHITE** MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	71
72	76	75	76	**MARIAH CAREY** ▲⁸ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
73	66	65	42	**OUTKAST** ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
(74)	83	77	72	**AARON HALL** ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
75	69	60	24	**U.G.K.** JIVE 41524 (8.98/15.98) HS	SUPERTIGHT	9
76	65	68	12	**PRINCE** WARNER BROS. 45793* (10.98/16.98)	PRINCE (THE BLACK ALBUM)	18
(77)	96	87	19	**ORU DOWN** RELATIVITY 1222 (9.98/16.98) HS	EXPLICIT GAMES	46
78	82	98	56	**WU-TANG CLAN** ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
79	68	—	39	**ALL-4-ONE** ▲² BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
80	81	82	14	**SHAQUILLE O'NEAL** ● JIVE 41550* (10.98/15.98)	SHAQ FU: DA RETURN	19
81	79	80	43	**SOUNDS OF BLACKNESS** PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
82	86	85	32	**EIGHTBALL & MJG** SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
83	90	93	70	**SALT-N-PEPA** ▲³ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	6
84	89	83	19	**NAJEE** EMI 30789 (10.98/15.98)	SHARE MY WORLD	23
85	94	86	36	**PATTI LABELLE** ● MCA 10870 (10.98/15.98)	GEMS	7
86	91	97	12	**J. LITTLE** ATLANTIC 82705/AG (9.98/15.98)	PUTTIN' IT DOWN	64
87	84	81	12	**GOLDY** DANGEROUS 41554/JIVE (10.98/15.98) HS	IN THE LAND OF FUNK	28
88	78	70	15	**LOROS OF THE UNDERGROUND** PENDULUM 30710*/EMI (10.98/16.98)	KEEPERS OF THE FUNK	16
89	99	84	116	**SOUNDTRACK** ▲¹³ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
90	80	99	60	**ZAPP & ROGER** ● REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
91	93	—	10	**PHIL PERRY** GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	76
92	75	76	10	**SOUNDTRACK** PRIORITY 53848 (10.98/16.98)	STREET FIGHTER	34
93	63	55	6	**VARIOUS ARTISTS** LOUD 66543*/RCA (7.98/11.98)	LOUD '95 NUDDER BUDDERS E.P.	55
(94)	RE-ENTRY		48	**VARIOUS ARTISTS** THUMP 4010 (9.98/15.98)	OLD SCHOOL	35
(95)	RE-ENTRY		33	**INCOGNITO** TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY	54
96	87	—	2	**MYSTIKAL** BIG BOY 12 (9.98/14.98)	MYSTIKAL	87
97	85	80	5	**DEION SANDERS** BUST IT 2421 (10.98/16.98) HS	PRIME TIME	35
(98)	RE-ENTRY		96	**DR. DRE** ▲³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/16.98)	THE CHRONIC	1
99	85	76	12	**VARIOUS ARTISTS** TOMMY BOY 1109 (6.98/15.98)	MTV PARTY TO GO VOLUME 6	41
100	92	91	21	**VARIOUS ARTISTS** THE RIGHT STUFF 29139/CAPITOL (7.98/11.98)	SLOW JAMS THE TIMELESS COLLECTION VOLUME 1	52

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,00 album units (250,000 for EPs) ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

MCA PREPS AN ADULT SLANT FOR PEBBLES' MATURE 'HEART'

(Continued from preceding page)

turned out more naturally. I like my voice raw."

Equally important is the lyrical content, says Pebbles, who wrote or co-wrote six songs.

"I wanted to make sure the right song was matched with the right lyricist," she says. "I picked folks who could come with the sound and moodiness that represented where I am currently in my life."

At various points on the album, there are interludes of ambient chatter at the imaginary "Club Laid Back," which give the album a nightclub-like tone and pay tribute to her early career roots as a club artist.

The adult-slanted "Straight From My Heart" poses a risk for Pebbles since it was the uptempo tracks on her self-titled 1988 debut and 1990 follow-up, "Always," that propelled the albums to No. 5 and No. 12, respectively, on the Top R&B Albums chart.

However, as Pebbles has grown—she's 30, married, owns Savvy Records and her own artist management company—so have her fans.

MCA senior VP of artist development Glen Lajeski says, "The album's target market is 25-plus, but young people can relate to her songs because they deal with love, relationships, and life.

"Fans expect her to still be 'Mercedes Boy,' but her voice has matured, and they'll be pleasantly surprised."

The midtempo first single, "Like The Last Time," sets the mood of the album; it is scheduled for release March 30.

Though the single is adult-oriented, it features hip, contemporary beats that may win over younger fans. To hedge bets, youth-oriented remixes will be produced for clubs.

While the label would like to gain young fans, it does not plan to forfeit the album's mature intent.

Lajeski says, "Our biggest challenge is letting people know that this isn't a dance record. To accomplish that, we're going for massive initial video- and airplay of the single."

R&B/mainstream radio stations will be serviced first, followed by crossover outlets. Then top 40/mainstream, followed by AC and other adult formats, will be approached.

Early in the campaign, Pebbles will be featured in fashion spreads in consumer publications such as Elle, Glamour, Essence, and Vanity Fair. Advertising in those magazines will come later.

The label also will approach business publications to take advantage of Pebbles' many business-related endeavors.

"Advance mailers have already gone out, and we'll soon be sending out promotion cassettes with selected tracks," says Lajeski.

The label plans to service the video prior to the single. Appropriate local programs will be targeted, along with BET and VH1, followed by MTV.

Hot R&B Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 78 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	17	**IF YOU LOVE ME** BROWNSTONE (MJ/EPIC) 2 wks at No. 1
2	2	18	**CREEP** TLC (LAFACE/ARISTA)
3	3	12	**CANOY RAIN** SOUL FOR REAL (UPTOWN/MCA)
4	4	11	**I'M GOIN' DOWN** MARY J. BLIGE (UPTOWN/MCA)
5	7	17	**I APOLOGIZE** ANITA BAKER (ELEKTRA/EEG)
6	6	9	**BABY** BRANDY (ATLANTIC)
7	5	24	**BEFORE I LET YOU GO** BLACKSTREET (INTERSCOPE)
8	11	11	**RED LIGHT SPECIAL** TLC (LAFACE/ARISTA)
8	6	23	**ON BENDED KNEE** BOYZ II MEN (MOTOWN)
10	13	11	**THIS LIL' GAME WE PLAY** SUBWAY (BIV 10/MOTOWN)
11	9	25	**I WANNA BE DOWN** BRANDY (ATLANTIC)
12	10	20	**BE HAPPY** MARY J. BLIGE (UPTOWN/MCA)
13	12	15	**I BELONG TO YOU** TONI BRAXTON (LAFACE/ARISTA)
14	21	4	**FREAK LIKE ME** ADINA HOWARD (MECCA DON/EASTWEST/EEG)
15	16	15	**CAN I STAY WITH YOU** KARYN WHITE (WARNER BROS.)
16	14	23	**PRACTICE WHAT YOU PREACH** BARRY WHITE (A&M/PERSPECTIVE)
17	22	4	**ASK OF YOU** RAPHAEL SAADIQ (EPIC)
18	15	11	**BIG POPPA** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
19	33	2	**FOR YOUR LOVE** STEVIE WONDER (MOTOWN)
20	20	15	**CONSTANTLY** IMMATURE (MCA)
22	13	11	**MY LIFE** MARY J. BLIGE (UPTOWN/MCA)
22	15	13	**ANSWERING SERVICE** GERALD LEVERT (EASTWEST/EEG)
23	30	3	**THIS IS HOW WE DO IT** MONTELL JORDAN (PMP/RAL/ISLAND)
13	22	13	**I MISS YOU** N II U (ARISTA)
22	11	13	**FOOLIN' AROUND** CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
26	15	20	**IF YOU THINK YOU'RE LONELY NOW** K-CI HAILEY OF JODECI (MERCURY)
27	20	15	**WHERE I WANNA BE BOY** MISSJONES (STEP SUN)
28	32	3	**THANK YOU** BOYZ II MEN (MOTOWN)
29	25	23	**U WILL KNOW** B.M.U. (BLACK MEN UNITED) (MERCURY)
30	28	14	**EVERY DAY OF THE WEEK** JADE (GIANT)
31	44	5	**THINK OF YOU** USHER (LAFACE/ARISTA)
32	31	5	**DANCE 4 ME** CHRISTOPHER WILLIAMS (GIANT)
33	36	10	**WHY WE SING** KIRK FRANKLIN AND THE FAMILY (GOSPO-CENTRIC)
34	27	24	**HERE COMES THE HOTSTEPPER** INI KAMOZE (COLUMBIA)
35	29	11	**WOMAN TO WOMAN** JEWELL (DEATH ROW/INTERSCOPE)
36	34	8	**GET DOWN** CRAIG MACK (BAD BOY/ARISTA)
37	42	2	**I CAN CALL YOU** PORTRAIT (CAPITOL)
38	37	9	**MARY JANE** MARY J. BLIGE (UPTOWN/MCA)
39	—	1	**COME ON** BARRY WHITE (A&M/PERSPECTIVE)
40	38	12	**WHY YOU WANNA PLAY ME OUT?** TRISHA COVINGTON (COLUMBIA)
41	39	6	**LET'S GET IT ON** SHABBA RANKS (EPIC)
42	48	4	**LOVE OF MY LIFE** BEBE & CECE WINANS (CAPITOL)
43	43	17	**THIS LOVE IS FOREVER** HOWARD HEWETT (CALIBER)
44	55	4	**GRAPEVYNE** BROWNSTONE (MJ/EPIC)
45	46	4	**LET'S DO IT AGAIN** BLACKGIRL (KAPER/RCA)
46	54	6	**I'M GOING ALL THE WAY** SOUNDS OF BLACKNESS (PERSPECTIVE)
47	47	17	**I NEVER SEEN A MAN CRY** SCARFACE (RAP-A-LOT/NOO TRYBE)
48	—	1	**DEAR MAMA** 2 PAC (INTERSCOPE)
49	50	7	**WHAT CAN I DO?** ICE CUBE (PERIORITY)
50	58	2	**JUST ROLL** FABU (BIG BEAT/ATLANTIC)
51	35	18	**OLD SCHOOL LOVIN'** CHANTE MOORE (SILAS/MCA)
52	62	3	**SO FINE** MINT CONDITION (PERSPECTIVE)
53	41	13	**DON'T SAY GOODBYE GIRL** TEVIN CAMPBELL (QWEST/WARNER BROS.)
54	51	16	**ALWAYS AND FOREVER** LUTHER VANDROSS (LV/EPIC)
55	45	17	**SHAME** ZHANE (HOLLYWOOD)
56	53	2	**SOUL SEARCHIN' . . .** ME'SHELL NDEGEOCELLO (550 MUSIC)
57	49	17	**CAN'T HELP MYSELF** GERALD LEVERT (EASTWEST/EEG)
58	—	3	**I LIKE** KUT KLOSE (KEIA/ELEKTRA/EEG)
59	52	3	**TONIGHT'S THE NIGHT** BLACKSTREET (INTERSCOPE)
60	69	2	**CRAZY LOVE** BRIAN MCKNIGHT (MERCURY)
61	—	3	**RUB UP AGAINST YOU** FREDDIE JACKSON (STREET LIFE/SCOTTI BROS.)
62	58	4	**WATER RUNS DRY** BOYZ II MEN (MOTOWN)
63	63	2	**IF ONLY YOU KNEW** PHIL PERRY (GRP/MCA)
64	60	3	**RODEO STYLE** JAMECIA (MERCURY)
65	66	3	**WITH OPEN ARMS** RACHELLE FERRELL (MANHATTAN/CAPITOL)
66	66	3	**(SHE'S GOT) SKILLZ** ALL-4-ONE (BLITZ/ATLANTIC)
67	71	2	**HOOK ME UP** JOHNNY "GUITAR" WATSON (WILMA)
68	57	29	**BLACK COFFEE** HEAVY D & THE BOYZ (UPTOWN/MCA)
69	64	9	**SLIDE** EL DEBARGE (REPRISE)
70	69	21	**GOING IN CIRCLES** LUTHER VANDROSS (LV/EPIC)
71	63	21	**YOU WANT THIS** JANET JACKSON (VIRGIN)
72	72	10	**FOE THA LOVE OF $** BONE THUGS N HARMONY (RUTHLESS)
73	—	1	**CAN WE START ALL OVER** JONATHAN BUTLER (MERCURY)
74	67	11	**FOR YOU** R. KELLY (JIVE)
75	73	6	**KITTY KITTY** 69 BOYZ (RIP IT)

Records with the greatest gain. © 1995 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

1	—	1	**BODY & SOUL** ANITA BAKER (ELEKTRA/EEG)
2	1	2	**I'LL MAKE LOVE TO YOU** BOYZ II MEN (MOTOWN)
3	2	17	**BACK & FORTH** AALIYAH (BLACKGROUND/JIVE)
4	5	2	**LET'S TALK ABOUT IT** MEN AT LARGE (EASTWEST/EEG)
5	6	16	**THE RIGHT KINDA LOVER** PATTI LABELLE (MCA)
6	8	6	**AT YOUR BEST (YOU ARE LOVE)** AALIYAH (BLACKGROUND/JIVE)
7	7	2	**FLAVA IN YA EAR** CRAIG MACK (BAD BOY/ARISTA)
8	3	11	**WHEN CAN I SEE YOU** BABYFACE (EPIC)
8	4	5	**WHEN YOU NEED ME** AARON HALL (SILAS/MCA)
10	12	19	**SENDING MY LOVE** ZHANE (ILLTOWN/MOTOWN)
11	9	8	**I'D GIVE ANYTHING** GERALD LEVERT (EASTWEST/EEG)
12	10	7	**I DON'T WANT TO KNOW** GLADYS KNIGHT (MCA)
13	—	1	**HOW MANY WAYS** TONI BRAXTON (LAFACE/ARISTA)
14	11	23	**ANYTHING** SWV (RCA)
15	15	17	**YOUR BODY'S CALLIN'** R. KELLY (JIVE)
16	16	9	**STROKE YOU UP** CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
17	20	19	**ANY TIME, ANY PLACE** JANET JACKSON (VIRGIN)
16	—	27	**BELIEVE IN LOVE** TEDDY PENDERGRASS (ELEKTRA/EED)
18	18	20	**I MISS YOU** AARON HALL (SILAS/MCA)
20	—	38	**CAN WE TALK** TEVIN CAMPBELL (QWEST/WARNER BROS.)
21	21	20	**I'M NOT OVER YOU** CE CE PENISTON (A&M/PERSPECTIVE)
22	—	1	**GET UP ON IT** KEITH SWEAT (ELEKTRA/EEG)
23	18	21	**WILLING TO FORGIVE** ARETHA FRANKLIN (ARISTA)
24	17	36	**NEVER KEEPING SECRETS** BABYFACE (EPIC)
25	14	16	**ALWAYS IN MY HEART** TEVIN CAMPBELL (QWEST/WARNER BROS.)

Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 50

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

51 **1-LUV** (Zomba, BMI/E-40, BMI/Tone Only, BMI/Full Keel, ASCAP/Royaland Cash, ASCAP)
98 **AGE AIN'T NOTHING BUT A NUMBER** (Zomba, BMI/R Kelly, BMI) WBM
63 **ALWAYS AND FOREVER** (Rodsongs, ASCAP/Almo, ASCAP) WBM
24 **ANSWERING SERVICE** (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI)
1 **BABY** (Human Rhythm, BMI/Young Legend, ASCAP/Ecstasoul, ASCAP/Chrysalis, ASCAP)
7 **BEFORE I LET YOU GO** (Donril, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadaj, ASCAP/Dovey Pooh, ASCAP/Chauncey Black, ASCAP/WB, ASCAP/Playhard, ASCAP) WBM
17 **BE HAPPY** (MCA, ASCAP/Mary J. Blige, ASCAP/Dooch, ASCAP/Twelve And Under, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP)
B **BIG POPPA/WARNING** (The Tne, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP) HL
88 **BLACB COFFEE** (EMI April, ASCAP/Bee Mo Easy, ASCAP/E-Z-Duz-It, ASCAP)
78 **BREAKDOWN** (Zomba, BMI/CPMK, BMI/Saja, BMI/Troutman, BMI) WBM
43 **BRING THE PAIN** (Camers-BMG, BMI/Razor Sharp, BMI) HL
57 **BROOKLYN ZOO** (Wu-Tang, BMI)
2 **CANDY RAIN** (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, BMI/Twelve And Under, ASCAP/Slam U Well, BMI) WBM/HL
1B **CAN I STAY WITH YOU** (Ecaf, BMI/Sony, BMI) HL
61 **CAN'T HELP MYSELF** (Tricep, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI/Zomba, BMI) WBM
64 **CAN'T WAIT** (Stone City, ASCAP/National League, ASCAP/Cold Chillin', ASCAP/WB, ASCAP/Funky Noble, ASCAP/Erick Sermon, ASCAP)
71 **CAN WE START ALL OVER AGAIN** (Zomba, ASCAP/Jo Skin, ASCAP/WB, ASCAP/Heritage Hill, ASCAP) WBM
66 **COCKTALES** (Zomba, BMI/Snard, BMI/Zomba, ASCAP) WBM
38 **COME ON** (Flyte Tyme, ASCAP/New Perspective, ASCAP/Seven Songs, BMI/Super, BMI)
13 **CONSTANTLY** (EMI April, ASCAP/Millhill, BMI/Jesse Powell, BMI/Teron Beal, BMI) KL
4 **CREEP** (D.A.R.P., ASCAP) HL
96 **DAAAM!** (Alley, BMI/Tno, BMI/Norfolk, BMI)
28 **DANCE 4 ME** (Sony, ASCAP/Babydon, ASCAP/Mad Macklin, ASCAP/Polygram Int'l, ASCAP/Back 2 Da Getto, ASCAP/Big Herb's, BMI/Warner-Tamerlane, BMI) WBM
62 **DON'T SAY GOODBYE BIRL** (WB, ASCAP/Gratitude Sky, ASCAP/FeedBack, ASCAP) WBM
87 **DOWN 4 WHATEVA (FROM A LOW DOWN DIRTY SHAME)** (Zomba, ASCAP/Art B Rhythm, ASCAP/Pocketown, ASCAP/EMI, ASCAP/EMI April, ASCAP/Jazzne B, ASCAP/EMI Virgin, ASCAP) WBM
30 **EVERY DAY OF THE WEEK/IF THE MOOD IS NIGHT** (Armato, ASCAP/Irving, BMI/Little Jerald Jr., BMI/Ju-Ju Bee, BMI/WB, ASCAP/Onsha, ASCAP/Stone Jam, ASCAP) WBM
33 **FOE THA LOVE OF $** (Dollarz-N-Sense, BMI/D.J Yella, BMI/Ruthless Attack, ASCAP)
21 **FOOLIN' AROUND** (Zomba, BMI) WBM
99 **FORGET I WAS A G** (Warner-Tamerlane, BMI) WBM
26 **FOR YOUR LOVE** (Steveland, ASCAP)
11 **FREAK LIBE ME** (Nanes, Hill And Valentine, ASCAP)
1B **BET DOWN** (For Ye Ear, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP) NL
83 **GET LIFTED** (Zomba, ASCAP/Illotic, ASCAP/Erick Sermon, ASCAP/Windswept Pacific, ASCAP/Longitude, BMI)
42 **NERE COMES THE HOTSTEPPER (FROM READY TO WEAR)** (Salaam Remi ASCAP/Pine, PRS/Longitude, BMI/Irving, BMI/9 Sounds, BMI) WBM
48 **NDDK ME UP** (Booty Ooty, BMI)
B **I APDLOGIZE** (Ali Baker's, BMI/Heritage Hill, ASCAP/WB, ASCAP/Onsha, ASCAP/Paisley Park, ASCAP) WBM
14 **I BELONG TO YOU/HOW MANY WAYS** (Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMI/Jay Bird Alley, BMI/Black Hend ASCAP/Zomba, BMI/Raphic, BMI/MCA, ASCAP) WBM
41 **I CAN CALL YOU** (Hee Bee Doonit, ASCAP/Unit 4, ASCAP/WB ASCAP)
90 **I CAN GO DEEP (FROM A LOW DOWN DIRTY SHAME)** (Today's Crucial, BMI/Me And My Boy BMI/Werner-Tamerlane, BMI) WBM
52 **IF ONLY YOU KNEW** (Warner-Tamerlane, BMI) WBM
3 **IF YOU LOVE ME** (Stone Jam ASCAP/Ness, Nitty & Capone, ASCAP/Onsha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/EMI April ASCAP/Slow Flow, ASCAP) WBM
12 **IF YOU THINK YOU'RE LONELY NOW** (Adico, BMI/Momi, BMI)
58 **I LIKE** (Nu Soul, ASCAP/Almo Irving, BMI/Short Dolls, BMI)
39 **I'M GOING ALL THE WAY** (New Perspective, ASCAP/EMI April, ASCAP)
15 **I MISS YOU** (3 Boyz From Newark, ASCAP/Polygram Int'l, ASCAP/Sure Light, BMI)
37 **I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE)** (N-The Water, ASCAP/EMI Blackwood, BMI/Straight Cash, BMI)
74 **I NEVER STOPPED LOVING YOU** (Whole Nine Yards, ASCAP/Aud One, ASCAP/Fingertips, BMI/Li'l Mama, BMI/MCA, BMI)
1B **I WANNA BE DOWN** (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP) WBM
97 **I WISH** (New Perspective, ASCAP)
55 **JUST ROLL** (Little Les, BMI)
50 **KITTY KITTY** (Down Low, ASCAP/Drop Science, ASCAP)
27 **LET'S GET IT OR** (Second Generation Rooney Tunes, BMI/Sony Tunes, ASCAP)
35 **LOVE OF MY LIFE** (EMI Blackwood, BMI/Benny's Music, BMI/Sony Tunes, ASCAP/Yellow Elephant, ASCAP)
75 **LOVE THANG** (Nikko Guz It, ASCAP/MCA, ASCAP/Antonio, ASCAP/EMI April, ASCAP/III Kid, ASCAP)
34 **MAD IZM** (Channel Live ASCAP/American, ASCAP)
77 **MAMA SAID** (MCA, ASCAP/BMG, ASCAP)
67 **THE MOST BEAUTIFULLEST TKING IN THIS WORLD** (Zomba, ASCAP/Illiotic, ASCAP/Erick Sermon, ASCAP/EMI April, ASCAP/Bovina ASCAP) WBM/HL
89 **NEVER FINO SOMEONE LIKE YOU** (Famous, ASCAP/No Pain No Gain, ASCAP)
44 **NIKA** (Don Vicious, BMI/Bovina, ASCAP/EMI April, ASCAP)
66 **NO HOOK** (Shaq Lyrics, ASCAP/Chrysalis, ASCAP/Zomba ASCAP/Razor Sharp ASCAP/Wu-Tang, ASCAP)
88 **NOT ENOUGN NOURS IN THE NIGHT** (Realsongs, ASCAP) WBM
95 **NUTTIN BUT FLAVOR** (Dope On Plastic, ASCAP/Misam, ASCAP)
81 **ON YEAH!** (Naughty, ASCAP/Warner Chappell, ASCAP/F.C.D., ASCAP/Jobete ASCAP/Cambrae, ASCAP/Libran, ASCAP) WBM
54 **OLD SCHOOL LOVIN'** (EMI Blackwood, BMI/Charnte' 7, BMI/Lane Brane, BMI/Ensign, BMI/Suga Wuga, BMI/Tunes On The Verge Of Insanity, ASCAP/Famous, ASCAP/Too True ASCAP)
B **ON BENDED KNEE** (Flyte Tyme, ASCAP/EMI April, ASCAP) WBM
7B **PIMP OF THE YEAN** (Triple Gold, BMI/Double D, BMI/Harlem, BMI/D/B/D Itself BMI/August Moon, BMI)
1B **PRACTICE WHAT YOU PREACH** (Seven, BMI/Super, BMI/Divided, BMI/Zomba BMI/Warner-Tamerlane, BMI/Ramal BMI) WBM
94 **PROCEED I** (Grand Negaz, BMI/ScottyKatt, ASCAP)
82 **RECORD JOCK** (Tickle You Fancy, ASCAP/Cats On The Prowl ASCAP/Famous, ASCAP/Vent Noir, ASCAP/Olydia, ASCAP/Two Sioux, BMI/WB ASCAP/Maverick, ASCAP)
72 **RDDED** (Downlow Quad, BMI/Drop Science, ASCAP)
56 **RUB UP AGAINST YOU** (Ramal, BMI/Warner-Tamerlane, BMI)
50 **SHAME (FROM A LOW DOWN DIRTY SHAME)** (Umichappell, BMI/Mills B Mills, BMI)
59 **(SHE'S GOT) SKILLZ** (Songcase, BMI) WBM
65 **SHOOK ONES PART II** (Juvenile Hell, ASCAP)
73 **SLIDE** (Rambush, ASCAP/MCA, ASCAP/EMI April, ASCAP/Full Keel, BMI) WBM
60 **SLYDE** (Laune-Bee, ASCAP)
46 **SO FINE** (New Perspective, ASCAP/EMI April, ASCAP)
64 **SUKIYAKI** (Toshiba, BMI/EMI, BMI/Beechwood, BMI) HL
93 **SUPA STAN** (Copyright Control) HL
7B **THE SWEETEST DAYS** (Spirit Line, BMI/Longitude, BMI/Big Mystique, BMI/EMI Virgin, BMI/Kazzoom ASCAP/Famous, ASCAP) HL/WBM
40 **TAKE A BOW** (Ecaf, BMI/Sony, ASCAP/Webo Girl, ASCAP) WBM/HL
82 **TAKE YOU THERE** (Pete Rock, ASCAP/Smooth Flowing, ASCAP/One Step Beyond, BMI)
81 **THA BUTTERFLY** (Interfaith, BMI)
32 **TNANK YOU** (Black Panther, BMI/Vanderpool, BMI/Aynan, BMI/Shawn Patrick, BMI/Ensign, BMI/EMI April ASCAP/D.A.R.P., ASCAP)
23 **THINK OF YOU** (Chuck Life, ASCAP/Starvin, ASCAP/Chyna Baby, BMI/Jamce Combs, BMI/EMI Blackwood, BMI/UR-IV, ASCAP/Check Man, ASCAP/WB, ASCAP) HL
25 **THIS IS HOW WE DO IT** (Mo' Swang, ASCAP/Oji's, BMI/Def American, BMI)
5 **THIS LIL' GAME WE PLAY** (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
53 **THIS LOVE IS FOREVER** (Power Players, BMI/Balanga, BMI/Lakiva, ASCAP/Warner Chappell, ASCAP)
99 **TIC TOC** (LOTUC, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP) HL
49 **TOOTSEE ROLL** (Downlow Quad, BMI)
45 **TOUR** (Def American Songs, ASCAP)
85 **TURN IT UP** (Flyte Tyme, ASCAP/EMI April, ASCAP/Ten-Eight Tunes B Help The Bear, BMI/Bovina, ASCAP/EMI Blackwood, BMI) WBM
U **U WILL KNOW** (Black Men United, BMI/Sony, ASCAP/Webo Girl, ASCAP) WBM/HL
25 **THIS IS HOW WE DO IT** (Mo' Swang, ASCAP/Oji's, BMI/Def American, BMI)
5 **THIS LIL' GAME WE PLAY** (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
53 **THIS LOVE IS FOREVER** (Power Players, BMI/Balanga, BMI/Lakiva, ASCAP/Warner Chappell, ASCAP)
99 **TIC TOC** (LOTUC, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP) HL
49 **TOOTSEE ROLL** (Downlow Quad, BMI)
45 **TOUR** (Def American Songs, ASCAP)
85 **TURN IT UP** (Flyte Tyme, ASCAP/EMI April, ASCAP/Ten-Eight Tunes B Help The Bear, BMI/Bovina, ASCAP/EMI Blackwood, BMI) WBM
U **U WILL KNOW** (From JASON'S LYRIC) (Polygram ASCAP/Polygram Int'l, ASCAP/Ah-choo, ASCAP/12 AM, ASCAP/Melodies Nside ASCAP)
22 **WHERE I WANNA BE BOY** (Potential, BMI/Missjones, BMI/Ron G, BMI)
36 **WNUTCHA WANT?** (Protoons, ASCAP/Pretty Helen, ASCAP/Lickshot Lyrics, ASCAP)
29 **WHY YOU WANNA PLAY ME OUT?** (Bridff, ASCAP)
7B **WITH OPEN ARMS** (Feel The Beat, BMI/Stone Diamond, BMI) WBM
20 **WOMAN TO WOMAN** (Irving, BMI/Ain't Nuthin' Goin' On But Fu-kin' ASCAP/D/B/D Itself ASCAP/WB ASCAP) WBM
47 **YOU WANNY THIS/70'S LOVE GROOVE** (Black Ice, BMI/Stone Agate, BMI/Flyte Tyme, ASCAP/Jobete, ASCAP/EMI April, ASCAP) WBM

Hot R&B Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	4	**BABY** BRANDY (ATLANTIC) 3 wks at No. 1
2	2	10	**CANDY RAIN** SOUL FOR REAL (UPTOWN/MCA)
3	5	6	**BIG POPPA** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
4	4	14	**IF YOU LOVE ME** BROWNSTONE (MJ/EPIC)
8	3	15	**CREEP** TLC (LAFACE/ARISTA)
6	6	10	**THIS LIL' GAME WE PLAY** SUBWAY (BIV 10/MOTOWN)
7	66	2	**IF YOU THINK YOU'RE LONELY NOW** K-CI HAILEY OF JODECI (MERCURY)
8	6	9	**GET DOWN** CRAIG MACK (BAD BOY/ARISTA)
9	16	3	**FREAK LIKE ME** ADINA HOWARD (MECCA DON/EASTWEST/EEG)
10	7	21	**BEFORE I LET YOU GO** BLACKSTREET (INTERSCOPE)
11	8	14	**CONSTANTLY** IMMATURE (MCA)
12	15	8	**MAD IZM** CHANNEL LIVE (CAPITOL)
13	11	15	**I MISS YOU** N II U (ARISTA)
14	—	1	**1-LUV** E-40 (FEATURING LEVITI) (SICK WID IT/JIVE)
15	—	1	**FOE THA LOVE OF $** BONE THUGS N HARMONY (RUTHLESS)
18	12	11	**WHUTCHA WANT?** NINE (PROFILE)
17	19	4	**TAKE A BOW** MADONNA (MAVERICK/SIRE/WARNER BROS.)
13	13	15	**CAN I STAY WITH YOU** KARYN WHITE (WARNER BROS.)
15	—	2	**BROOKLYN ZOO** OL' DIRTY BASTARD (ELEKTRA/EEG)
20	21	4	**THINK OF YOU** USHER (LAFACE/ARISTA)
21	13	13	**ON BENDED KNEE** BOYZ II MEN (MOTOWN)
22	13	39	**TOOTSEE ROLL** 69 BOYZ (RIP IT)
23	25	5	**TOUR** CAPLETON (SIGNET/RAL)
13	13	13	**PRACTICE WHAT YOU PREACH** BARRY WHITE (A&M/PERSPECTIVE)
25	—	3	**SHOOK ONES PART II** MOBB DEEP (LOUD/RCA)
20	23	3	**WOMAN TO WOMAN** JEWELL (DEATH ROW/INTERSCOPE)
27	17	15	**FOOLIN' AROUND** CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
28	—	3	**CAN'T WAIT** REDMAN (RAL/ISLAND)
29	22	16	**BRING THE PAIN** METHOD MAN (DEF JAM/RAL/ISLAND)
30	20	15	**KITTY KITTY** 69 BOYZ (RIP IT)
31	24	7	**COCKTALES** TOO SHORT (JIVE)
32	—	1	**LET'S GET IT ON** SHABBA RANKS (EPIC)
33	27	11	**NIKA** VICIOUS (EPIC STREET/EPIC)
34	53	2	**NO HOOK** SHAQUILLE O'NEAL (JIVE)
35	46	2	**THIS IS HOW WE DO IT** MONTELL JORDAN (PMP/RAL/ISLAND)
36	28	15	**I NEVER SEEN A MAN CRY** SCARFACE (RAP-A-LOT/NOO TRYBE)
37	32	11	**I APOLOGIZE** ANITA BAKER (ELEKTRA/EEG)
38	26	21	**U WILL KNOW** B.M.U. (BLACK MEN UNITED) (MERCURY)
39	29	6	**RODEO** 95 SOUTH (RIP-IT)
40	45	4	**OH YEAH!** ROTTIN RAZKALS (ILLTOWN/MAD SOUNDS)
41	30	29	**FLAVA IN YA EAR** CRAIG MACK (BAD BOY/ARISTA)
42	34	23	**I BELONG TO YOU/HOW MANY WAYS** TONI BRAXTON (LAFACE/ARISTA)
43	33	16	**BE HAPPY** MARY J. BLIGE (UPTOWN/MCA)
44	40	6	**WHERE I WANNA BE BOY** MISSJONES (STEP SUN)
45	35	18	**YOU WANT THIS** JANET JACKSON (VIRGIN)
46	36	11	**THA BUTTERFLY** WAY 2 REAL (SO-LO JAM)
47	38	27	**THUGGISH RUGGISH BONE** BONE THUGS N HARMONY (RUTHLESS)
48	37	7	**PROCEED I** THE ROOTS (DGC/GEFFEN)
49	48	12	**SUKIYAKI** 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
50	49	11	**EVERY DAY OF THE WEEK** JADE (GIANT)
51	61	8	**DAAAM!** THA ALKAHOLIKS (LOUD/RCA)
52	39	14	**PIMP OF THE YEAR** DRU DOWN (HEARTNITY)
53	55	5	**SUPA STAR** GROUP HOME (PAYDAY/FFRR)
54	64	2	**GET LIFTED** KEITH MURRAY (JIVE)
55	41	20	**GET UP ON IT** KEITH SWEAT (ELEKTRA/EEG)
56	50	2	**HEAVEN & HELL** RAEKWON FEA. GHOST FACE KILLER (LOUD)
57	31	11	**RECORD JOCK** DANA DANE (MAVERICK/LIFESTYLES/WB)
58	44	15	**CAN'T HELP MYSELF** GERALD LEVERT (EASTWEST/EEG)
59	60	2	**RELEASE YO' DELF** METHOD MAN (DEF JAM/RAL/ISLAND)
60	72	2	**NUTTIN BUT FLAVOR** FUNKMASTER FLEX (WRECK/NERVOUS)
61	13	4	**(SHE'S GOT) SKILLZ** ALL-4-ONE (BLITZ/ATLANTIC)
62	60	3	**WHY YOU WANNA PLAY ME OUT?** TRISHA COVINGTON (COLUMBIA)
63	17	15	**BLACK COFFEE** HEAVY D & THE BOYZ (UPTOWN/MCA)
64	51	2	**BACK SEAT (WIT NO SHEETS)** H-TOWN (LUKE)
66	66	15	**THE MOST BEAUTIFULLEST...** KEITH MURRAY (JIVE)
66	—	2	**REMEMBER WE** DA BUSH BABEES (REPRISE)
67	—	1	**OOH LAWD (PARTY PEOPLE)** D.J. SMURF AND P.M.H.I. (WRAP/ICHIBAN)
68	—	1	**MAD PROPS** DA YOUNGSTA'S (EASTWEST/EEG)
69	69	10	**VOCAB** FUGEES (TRANZLATOR CREW) (RUFFHOUSE)
70	67	3	**HOOK ME UP** JOHNNY "GUITAR" WATSON (WILMA)
71	—	13	**THE SWEETEST DAYS** VANESSA WILLIAMS (WING/POLYGRAM)
72	52	18	**TIC TOC** LORDS OF THE UNDERGROUND (PENDULUM)
73	—	1	**I LIKE** KUT KLOSE (KEIA/ELEKTRA/EEG)
74	59	13	**SHAME** ZHANE (HOLLYWOOD/JIVE)
75	57	2	**SHADOW OF A G** STRB-G (A&M/PERSPECTIVE)

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Billboard® HOT R&B SINGLES™

FOR WEEK ENDING FEB. 25, 1995

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL
				★★★ NO. 1 ★★★	
1	1	1	4	**BABY** (3 weeks at No. 1) K.CROUCH (K.CROUCH,K.JONES,R.PETTERSON)	◆ BRANDY (C) (T) (V) (X) ATLANTIC 87173
2	7	3	13	**CANDY RAIN** HEAVY D./POKE,RED HOT LOVER TONE (HEAVY D,T.ROBINSON,J.C.OLIVER,S.BARNES)	◆ SOUL FOR REAL (C) (T) (X) UPTOWN 54906/MCA
3	4	4	17	**IF YOU LOVE ME** ● D.HALL (G.CHAMBERS,N.GILBERT,D.HALL,K.MADISON,E.SERMON,P.SMITH)	◆ BROWNSTONE (C) (M) (T) (X) MJJ 77732/EPIC
4	3	7	15	**CREEP**▲ D.AUSTIN (D.AUSTIN)	◆ TLC (C) (M) (T) (X) LAFACE 2-4082/ARISTA
5	7	15	12	**THIS LIL' GAME WE PLAY** G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)	◆ SUBWAY (FEATURING 702) (C) (IV) 10 860 252/MOTOWN
6	9	11	7	**BIG POPPA/WARNING** C.THOMPSON,SEAN COMBS (THE NOTORIOUS B.I.G.)	◆ THE NOTORIOUS B.I.G. (C) (D) (T) BAD BOY 7-9015/ARISTA
7	5	5	22	**BEFORE I LET YOU GO** T.RILEY (T.RILEY,L.SYLVERS,M.RILEY,C.HANNIBAL,D.HOLLISTER,A.DICKEY)	◆ BLACKSTREET (C) (M) (T) (X) INTERSCOPE 98211
8	8	8	12	**I APOLOGIZE** B.J.EASTMOND (A.BAKER,B.J.EASTMOND,G.CHAMBERS)	◆ ANITA BAKER (C) (D) ELEKTRA 64497/EEG
9	6	6	15	**ON BENDEO KNEE**▲ J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS)	◆ BOYZ II MEN (C) (X) MOTOWN 860 244
10	11	13	14	**CAN I STAY WITH YOU** BABYFACE (BABYFACE)	◆ KARYN WHITE (C) (D) WARNER BROS. 18007
11	18	22	4	**FREAK LIKE ME** MASS ORDER (E.HANES,M.VALENTINE,L.HILL)	◆ ADINA HOWARD (C) (T) (X) MECCA DON/EASTWEST 64484/EEG
12	21	—	2	**IF YOU THINK YOU'RE LONELY NOW** J.MTUME (B.WOMACK,P.MOTTEN,R.GRIFFIN)	◆ K-CI HAILEY OF JODECI (C) MERCURY 856 572
13	12	14	14	**CONSTANTLY** I.PRINCE,D.PEARSON (I.PRINCE,D.PEARSON,J.POWELL,T.BEAL)	◆ IMMATURE (C) (T) (X) MCA 54948
14	10	7	24	**I BELONG TO YOU/HOW MANY WAYS** BENFORD,HERBERT (BENFORD,SPEARMAN,HERBERT,BRAXTON,GORING,MILLER) (C) (M) (T) (X) LAFACE 2-4081/ARISTA	◆ TONI BRAXTON
15	16	18	15	**I MISS YOU** V.HERBERT (V.HERBERT,C.HOWARD)	◆ N II U (C) (D) ARISTA 1-2768
16	15	9	26	**I WANNA BE OOWN** ● K.CROUCH (K.CROUCH,K.JONES)	◆ BRANDY (C) (T) (X) ATLANTIC 87225
17	14	12	17	**BE HAPPY** SEAN COMBS,POKE (M.J.BLIGE,A.DELVALLE,S.COMBS,J.C.OLIVIER)	◆ MARY J. BLIGE (C) (T) UPTOWN 54927/MCA
18	19	19	9	**GET OOWN** EASY MO BEE (C.MACK)	◆ CRAIG MACK (C) (D) (T) BAD BOY 7-9012/ARISTA
19	13	10	23	**PRACTICE WHAT YOU PREACH** ● B.WHITE,G.LEVERT,T.NICHOLAS (B.WHITE,G.LEVERT,E.T.NICHOLAS)	◆ BARRY WHITE (C) (X) A&M D778/PERSPECTIVE
20	20	17	10	**WOMAN TO WOMAN** DJ QUIK,ARCHIE JEWELL (BANKS,MARION,THIGPEN)	◆ JEWELL (C) DEATH ROW 98185/INTERSCOPE
21	17	16	16	**FOOLIN' AROUNO** R.KELLY (R.KELLY)	◆ CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98207/ATLANTIC
22	22	21	13	**WHERE I WANNA BE BOY** RON G (T.JONES,R.BOWSER)	◆ MISSJONES (C) (T) STEP SUN 7144
23	27	33	6	**THINK OF YOU** SEAN COMBS C.THOMPSON (C.THOMPSON,D.JONES,F.EVANS,U.RAYMOND)	◆ USHER (C) (M) (T) (X) LAFACE 2-4094/ARISTA
				★★★ HOT SHOT DEBUT ★★★	
24	NEW ▶		1	**ANSWERING SERVICE** D.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)	GERALD LEVERT (C) EASTWEST 64458/EEG
				★★★ GREATEST GAINER/AIRPLAY ★★★	
25	29	60	3	**THIS IS HOW WE DO IT** D.PIERCE,M.JORDAN (M.JORDAN,D.PIERCE,R.WALTERS)	◆ MONTELL JORDAN (C) (M) (T) PMP/RAL 851 468/ISLAND
26	NEW ▶		1	**FOR YOUR LOVE** S.WONDER (S.WONDER)	◆ STEVIE WONDER (C) (D) (V) MOTOWN 860 290
27	38	44	3	**LET'S GET IT ON** M.C.ROONEY,M.MORALES (R.GORDON,M.ROONEY,M.MORALES)	◆ SHABBA RANKS (C) (T) EPIC 77833
28	25	31	5	**OANCE 4 ME** C.ELLIOT,H.MIDDLETON (WILLIAMS,MACKILN,MIDOLETON)	◆ CHRISTOPHER WILLIAMS (C) GIANT 17989
29	26	26	12	**WHY YOU WANNA PLAY ME OUT?** A.TATUM (A.TATUM,L.JOHNSON)	◆ TRISHA COVINGTON (C) (M) (T) COLUMBIA 77269
30	24	20	14	**EVERY DAY OF THE WEEK/IF THE MOOO IS RIGHT** R.JERALD,C.MILLS (A.ARMATO,R.JERALD,K.MILLER,G.CHAMBERS,D.HALL)	◆ JADE (C) GIANT 17988
31	23	24	22	**U WILL KNOW (FROM "JASON'S LYRIC")** B.MCKNIGHT,D'ANGELO (D'ANGELO,L.ARCHER)	◆ B.M.U. (BLACK MEN UNITEO) (C) (D) (V) MERCURY 856 200
32	NEW ▶		1	**THANK YOU** BOYZ II MEN,D.AUSTIN (M.S.MCCARY,N.MORRIS,W.MORRIS,S.STUCKMAN,D.AUSTIN)	◆ BOYZ II MEN (C) (D) (T) MOTOWN 860 274
				★★★ GREATEST GAINER/SALES ★★★	
33	63	—	2	**FOE THA LOVE OF $** YELLA (BONE,EAZY-E,YELLA)	◆ BONE THUGS N HARMONY FEATURING EAZY-E (C) (T) (X) RUTHLESS 5540/RELATIVITY
34	37	45	7	**MAO IZM** KRS-ONE (H.GREEN,V.MORGAN,KRS-ONE)	◆ CHANNEL LIVE (C) (T) CAPITOL 58313
35	40	—	2	**LOVE OF MY LIFE** A.MARDIN,J.MARDIN (B.WINANS,K.THOMAS)	BEBE & CECE WINANS (C) CAPITOL 58327
36	32	32	10	**WHUTCHA WANT?** R.LEWIS (D.KEYES,R.LEWIS)	◆ NINE (C) (T) (X) PROFILE 5426
37	30	29	17	**I NEVER SEEN A MAN CRY (AKA I SEEN A MAN OIE)** B.JORDAN,N.D.JOE (B.JORDAN,J.JOHNSON,M.DEAN)	◆ SCARFACE (C) (D) (T) RAP-A-LOT 38461/NOO TRYBE
38	NEW ▶		1	**COME ON** J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,J.WRIGHT,B.WHITE)	◆ BARRY WHITE (C) (V) A&M 580 972/PERSPECTIVE
39	46	46	7	**I'M GOING ALL THE WAY** J.JAM,T.LEWIS (J.WRIGHT,A.BENNETT-NESBY)	◆ SOUNDS OF BLACKNESS (C) (T) PERSPECTIVE 587 480
40	44	58	4	**TAKE A BOW** BABYFACE (MADONNA (BABYFACE,MADONNA)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK/SIRE 18000/WARNER BROS
41	NEW ▶		1	**I CAN CALL YOU** PORTRAIT (PORTRAIT)	◆ PORTRAIT (C) CAPITOL 58264
42	28	23	24	**HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR")**▲ S.REMI (I.KAMOZE,S.GIBBS,KENNER,DOMINO,A.KONLEY,K.NIX)	◆ INI KAMOZE (C) (M) (T) COLUMBIA 77614
43	35	39	16	**BRING THE PAIN** PRINCE RAKEEM (C.SMITH,R.DIGGS)	◆ METHOD MAN (C) (M) (T) DEF JAM/RAL 853 964/ISLAND
44	39	42	14	**NIKA** SUPER DJ CLARK KENT (Q.RILEY,ISLEY BROTHERS,C.JASPER)	◆ VICIOUS (C) (M) (T) EPIC STREET 77804/EPIC
45	51	55	5	**TOUR** S.BROWN,DYNAMIK DUO (C.BAILEY,R.WALTERS)	CAPLETON (C) (T) SIGNET 162/RAL
46	53	59	5	**SO FINE** MINT CONDITION (O'DELL,STOKELY)	◆ MINT CONDITION (C) PERSPECTIVE 587 478
47	31	27	19	**YOU WANT THIS/70'S LOVE GROOVE** ● J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS III,T.LEWIS)	◆ JANET JACKSON (C) (M) (T) (X) VIRGIN 38455
48	48	52	8	**HOOK ME UP** J.WATSON (J.WATSON)	JOHNNY "GUITAR" WATSON (C) WILMA 72533/BELLMARK
49	41	35	38	**TOOTSEE ROLL**▲ 95 SOUTH (DA' S.W.A.T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6911
50	36	43	16	**KITTY KITTY** THE BASS MECHANICS (DA' S.W.A.T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6921
51	NEW ▶		1	**1-LUV** STUDIO TON (E.STEVENS,M.WHITEMON,L.KING,D.CASH)	◆ E-40 (FEATURING LEVITI) (C) (T) SICK WID' IT 42289/JIVE
52	56	64	4	**IF ONLY YOU KNEW** B.J.EASTMOND,P.PERRY (D.WANSEL,C.BIGGS,K.GAMBLE)	PHIL PERRY (C) GRP/MCA 3058
53	45	41	16	**THIS LOVE IS FOREVER** M.SEWARD,H.HEWETT (C.COWAN,N.KAHIEL)	◆ HOWARD HEWETT (C) CALIBER 2008
54	33	25	16	**OLD SCHOOL LOVIN'** L.STEWART,K.HARRELL (C.MOORE,P.L.STEWART,T.HARRELL,G.STEWART,M.STEWART)	◆ CHANTE MOORE (C) (T) (X) SILAS 54929/MCA
55	65	—	2	**JUST ROLL** YOUNG LATHUN (L.GRADY)	◆ FABU (C) (T) (X) BIG BEAT 98175/ATLANTIC
56	NEW ▶		1	**RUB UP AGAINST YOU** G.LEVERT,E.NICHOLAS (G.LEVERT,E.T.NICHOLAS)	◆ FREOOIE JACKSON (C) STREET LIFE 78018/SCOTTI BROS.
57	NEW ▶		1	**BROOKLYN ZOO** OL DIRTY BASTARD (R.JONES)	OL DIRTY BASTARO (C) (T) (X) ELEKTRA 64477/EEG
58	77	—	2	**I LIKE** J.HOWCOTT,E.OFFICER,D.PARKS (J.HOWCOTT,E.OFFICER,T.DUNCAN)	◆ KUT KLOSE (C) KEIA/ELEKTRA 64486/EEG
59	49	49	10	**(SHE'S GOT) SKILLZ** G.ST.CLAIR,T.O'BRIEN (G.ST.CLAIR,T.O'BRIEN)	◆ ALL-4-ONE (C) (T) (X) BLITZZ 87223/ATLANTIC
60	42	34	14	**SHAME (FROM "A LOW DOWN OIRTY SHAME")** M.CHAPMAN,T.THOMAS (J.FINCH,R.CROSSI	◆ ZHANE (C) (T) (X) HOLLYWOOD 42269/JIVE
61	47	38	16	**CAN'T HELP MYSELF** G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS)	◆ GERALO LEVERT (C) (D) EASTWEST 98208/EEG
62	34	28	13	**OON'T SAY GOOOBYE GIRL** NARADA MICHAEL WALDEN (N.M.WALDEN,B.BACHARACH,S.J.DAKOTA)	◆ TEVIN CAMPBELL (C) (D) (V) (X) QWEST 18254/WARNER BROS.
63	43	30	15	**ALWAYS ANO FOREVER** W.AFANASIEFF (R.TEMPERTON)	◆ LUTHER VANOROSS (C) (D) (V) (X) LV 77735/EPIC
64	NEW ▶		1	**CAN'T WAIT** E.SERMON (E.SERMON,R.NOBLE,R.JAMES,A.HARDY)	◆ REOMAN (C) (T) RAL 851 466/ISLAND
65	NEW ▶		1	**SHOOK ONES PART II** MOBB DEEP (K.MUCHITA,T.JOHNSON)	◆ MOBB OEEP (C) LOUD 64294/RCA
66	91	—	2	**NO HOOK** ◆ SHAQUILLE O'NEAL FEAT. PRINCE RAKEEM THE RZA ANO METHOO MAN PRINCE RAKEEM (S.O'NEAL,K.BAILEY,RZA)	(C) (T) (X) JIVE 42264
67	55	51	19	**THE MOST BEAUTIFULLEST THING IN THIS WORLD** E.SERMON (K.MURRAY,E.SERMON,C.JASPER,E.ISLEY,M.ISLEY,R.B.ISLEY,O.ISLEY,R.ISLEY)	◆ KEITH MURRAY (C) (M) (T) (X) JIVE 42249
68	54	48	18	**BLACK COFFEE** EASY MO BEE,P.ROCK (EASY MO BEE,P.ROCK,HEAVY D)	◆ HEAVY D & THE BOYZ (C) (T) (X) UPTOWN 54931/MCA
69	57	53	7	**COCKTALES** SHORTY B (T.SHAW,SHORTY B)	◆ TOO SHORT (C) (T) DANGEROUS 42255/JIVE
70	60	66	11	**PIMP OF THE YEAR** ANT BANKS (D.ROBINSON,A.MOON,T.THOMAS)	◆ ORU OOWN (C) (T) RELATIVITY 1223
71	73	97	3	**CAN WE START ALL OVER AGAIN** B.J.EASTMOND,J.BUTLER (J.BUTLER,J.SKINNER,B.J.EASTMOND)	◆ JONATHAN BUTLER (C) MERCURY 856 570
72	58	73	6	**ROOEO** THE BASS MECHANICS (DA' S.W.A.T. TEAM)	◆ 95 SOUTH (C) (M) (T) (X) RIP-IT 9511
73	52	36	12	**SLIOE** J.DUPRI (EL DEBARGE,J.DUPRI,M.SEAL)	EL OEBARGE (C) REPRISE 18407
74	68	92	3	**I NEVER STOPPED LOVING YOU** K.C.PORTER,S.MCKINNEY (S.MCKINNEY,K.MOORE,A.BROWN)	PATTI LABELLE (C) MCA 54951
75	75	74	4	**LOVE THANG** J.QUINDE (N.NICOLE,S.JEFFERIES,GURU,M.SPARKS)	SWEET SABLE (C) (T) STREET LIFE 78014/SCOTTI BROS
76	64	61	15	**THE SWEETEST DAYS** K.THOMAS (W.WALDMAN,J.LIND,P.GALDSTON)	◆ VANESSA WILLIAMS (C) (D) (V) (X) WING 851 110/MERCURY
77	67	76	4	**MAMA SAIO** I.GREEN (C.ANDERSON,I.GREEN)	◆ CARLEEN ANOERSON (C) (T) VIRGIN 38460
78	71	68	16	**WITH OPEN ARMS** G.DUKE (R.FERRELL,D.ROBINSON)	◆ RACHELLE FERRELL (C) MANHATTAN 58258/CAPITOL
79	72	63	19	**BREAKOOWN** R.KIRKPATRICK (R.ROACHFORD,L.MATURINE,R.KIRKPATRICK,L.TROUTMAN,R.TROUTMAN)	◆ FU-SCHNICKENS (C) (T) (X) JIVE 42244
80	66	71	11	**SLYOE** BLACKMON (WASHINGTON,HICKS,ADAM,WEBSTER,DOZER,MILLER,LOCKETT)	◆ CAMEO (C) W2F 3001/RAGING BULL
81	85	81	3	**OH YEAH!** NAUGHTY BY NATURE (BARR,RAY,KELLEY,LAPREAD,RICHIE)	◆ ROTTIN RAZKALS (C) (D) (T) ILLTOWN/MAD SOUNDS 860 260/MOTOWN
82	80	72	10	**TAKE YOU THERE** P.ROCK (P.PHILLIPS,C.PENN,K.BURKE,A.FELDER,N.J.WRIGHT)	◆ PETE ROCK & C.L. SMOOTH (C) (T) ELEKTRA 64496/EEG
83	87	—	2	**GET LIFTEO** E.SERMON (K.MURRAY,E.SERMON,H.CASEY)	◆ KEITH MURRAY (C) (T) JIVE 42282
84	86	83	9	**SUKIYAKI** M.P.DESANTIS,J.MELILLO (H.NAKAMURA,R.EI)	◆ 4 P.M. (C) (X) NEXT PLATEAU/LONDON 857 687/ISLAND
85	74	67	20	**TURN IT UP** J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,RAJA-NEE,R.ISLEY,M.ISLEY,O.ISLEY,E.ISLEY)	◆ RAJA-NEE (C) (T) PERSPECTIVE 7472
86	62	57	10	**AGE AIN'T NOTHING BUT A NUMBER** R.KELLY (R.KELLY)	◆ AALIYAH (C) (X) BLACKGROUND 42273/JIVE
87	70	56	14	**OOWN 4 WHATEVA (FROM "A LOW DOWN OIRTY SHAME")** ART & RHYTHM (CAMPBELL,WALLACE,PONDER,ROMEO,LAW)	◆ NUTTIN' NYCE (C) (T) (X) POCKET TOWN/HOLLYWOOD 42261/JIVE
88	83	69	12	**NOT ENOUGH HOURS IN THE NIGHT** K.ANDES (D.WARREN)	◆ AFTER 7 (C) GIANT 18016
89	NEW ▶		1	**NEVER FINO SOMEONE LIKE YOU** M.SHARRON,D.SEMBELLO (M.SHARRON,D.SEMBELLO)	◆ KEITH MARTIN (C) (X) RUFFHOUSE 77817/COLUMBIA
90	69	70	17	**I CAN GO DEEP (FROM "A LOW DOWN OIRTY SHAME")** M.CHAPMAN,T.THOMAS (M.CHAPMAN,T.THOMAS,T.EVANS,K-VON)	◆ SILK (C) (T) (X) HOLLYWOOD 42264/JIVE
91	76	84	8	**THA BUTTERFLY** BAM,G.T.,BODIE M.C.(BAM,D.T.,BODIEE M.C.)	WAY 2 REAL (C) (M) (T) (X) SO-LO JAM B1D7/INTERSOUND
92	61	62	11	**RECORO JOCK** BATTLECAT I.MCLEESE,GILLIAM,SALMON,JOHNSON)	◆ OANA DANE (C) (D) (T) LIFESTYLES/MAVERICK 18055/WARNER BROS
93	89	87	3	**SUPA STAR** DJ PREMIER (J.HEATH,J.FELDER)	◆ GROUP HOME (C) (T) PAYDAY 127 019/FFRR
94	79	79	6	**PROCEED I** GRAND NEGAZ (TROTTER,THOMPSON,ABDUL-BASIT,HUBBARD,STORCH)	◆ THE ROOTS (C) (T) DGC 19380/GEFFEN
95	95	90	7	**NUTTIN BUT FLAVOR** FUNKMASTER FLEX (A.TAYLOR,BIZ MARKIE,OL DIRTY BASTARD,C.BROWN)	◆ FUNKMASTER FLEX & THE GHETTO CELEBS (C) (T) (X) WRECK 20116/NERVOUS
96	90	93	9	**DAAAM!** E.SWIFT (E.BROOKS,J.ROBINSON,R.SMITH)	◆ THA ALKAHOLIKS (C) (T) (X) LOUD 64204/RCA
97	78	65	8	**I WISH** L.ALEXANDER,PROF. T. (L.ALEXANDER,T.TOLBERT)	◆ SHANICE (C) MOTOWN 860 246
98	84	82	17	**FORGET I WAS A "G"** K.WHITEHEAD (K.WHITEHEAD,E.JOHNSON)	◆ WHITEHEAO BROS. (C) (T) (X) MOTOWN 2271
99	82	77	18	**TIC TOC** M.MARL (D.KELLY,A.WARDRICK,MARLEY MARL)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 58246/EMI
100	88	88	16	**BACK SEAT (WIT NO SHEETS)** B.BURRELL (STICK,DINO,SHAZAM,GI)	H-TOWN (C) (M) (T) LUKE 181

◯ Records with the greatest airplay and sales gains this week. ◆Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications



SUZANNE BAPTISTE'S

RHYTHM SECTION™

HANG IN THERE BABY: "Baby" by **Brandy** (Atlantic) holds on to the No. 1 position on the Hot R&B Singles chart. For the past two weeks it has not had a bullet because sales were down considerably compared to its first week out. However, it steadily is growing at radio, and once the sales balance out, you could see this "Baby" re-bullet. This doesn't mean that it is safe and secure at No. 1. It is very possible that "Candy Rain" by **Soul For Real** (Uptown) or "If You Love Me" by **Brownstone** (MJJ/Epic) will slip in there before all is said and done.

NEXT STOP NO. 1? "This Lil' Game We Play" by **Subway** (Biv 10/Motown) pulls into the top five this week. At this rate, it could find itself at No. 1 in just a couple of weeks. Right on its tail is "Big Poppa/Warning" by **the Notorious B.I.G.** (Bad Boy/Arista). Most of "Big Poppa" points are coming from sales, which is usually the case for most rap records. It is No. 1 at WEJM Chicago and top five at WJMI Jackson, Miss., KKDA Dallas, and KKBT Los Angeles.

HOTSTEPPER'S: "Freak Like Me" by **Adina Howard** (Mecca Don/Elektra) continues to slide up the chart with ease. It has the second largest increase in total points on the entire chart. "Freak Like Me" is top five at WXVY Baltimore, WUSL Philadelphia, WBLS New York, and WQQK Nashville. "If You Think You're Lonely Now" by **K-Ci Hailey** of **Jodeci** (Mercury) has the largest increase in total points, even though it is losing points in airplay. This is the first full week of sales, and since this song has been getting serious airplay since November, its big sales figures are no surprise.

SHOW AND TELL: "This Is How We Do It" by **Montell Jordan** (PMP/RAL) wins the Greatest Gainer/Airplay award for the second week in a row, proving that he really does know how to do it. It is No. 1 at WMYK Norfolk, Va., and top five at WXYV Baltimore and WGCI Chicago. "Foe Tha Love Of $" by **Bone Thugs N Harmony** featuring **Eazy-E** (Ruthless) gets the Greatest Gainer/Sales honors. "Foe The Love" is top 10 at WEJM and is top 20 at WJMI Jackson, Miss., and WFXA Augusta, Ga.

CUPID'S ARROW: Valentine's Day turned out to be a big release date for singles, as there were no major albums issued this week. There are five new debuts in the top 50 of the Hot R&B Singles chart. "Answering Service" by **Gerald Levert** (EastWest) leads the pack and is the Hot Shot Debut at No. 24. This gives him four titles on the R&B singles chart as a producer/songwriter, including "This Lil' Game We Play" by **Subway** and "Rub Up Against You" by **Freddie Jackson** (Street Life/Scotti Bros.), which also debuts this week at No. 56. You go G. "Answering Service" is top 10 at 11 stations, including WJLB Detroit, and WUSL Philadelphia, and WZAK Cleveland.

Another great songwriter/artist makes his way back after a three-year hiatus. **Stevie Wonder,** who has not released a single since "These Three Words" in November 1991, debuts at No. 26 with "For Your Love" (Motown). It already is top five at six stations, including KJLH Los Angeles, WZAK Cleveland, and WPLZ Richmond, Va. All you Stevie fans can look for his upcoming album "Conversation Peace" on March 21.

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
7	7	9	**WHEN U CRY I CRY** JESSE (CAPITOL)
7	10	9	**WE GOTTA RUN** CASSERINE (WARNER BROS.)
7	7	4	**SEX ON THE BEACH** WHITEHEAD BROS. (MOTOWN)
9	—	7	**MAD PROPS** DA YOUNGSTA'S (EASTWEST/EEG)
9	—	4	**TAKE IT TO THE FRONT** VYBE (ISLAND)
9	4	13	**HEAVEN & HELL** RAEKWON FEA. GHOST FACE KILLER (LOUD)
7	7	7	**RELEASE YO' DELF** METHOD MAN (DEF JAM/RAL/ISLAND)
9	19	7	**OOH LAWD (PARTY PEOPLE)** D.J. SMURF (WRAP/ICHIBAN)
9	19	7	**IS IT ME?** MONTECO (FEATURING IMMATURE) (MCA)
10	2	8	**GET IT RIGHT** LSO (UTOPIA/BELLMARK)
11	—	1	**THIS TIME** CHANTE MOORE (SILAS/MCA)
12	14	2	**SEX WIT YOU** HEAVY D & THE BOYZ (UPTOWN/MCA)
13	—	1	**REMEMBER WE** DA BUSH BABEES (REPRISE)
14	8	8	**STRANGE** BOOGIEMONSTERS (PENDULUM/EMI)
15	23	7	**BECAUSE OF YOU** CINDY MIZELLE (EASTWEST/EEG)
16	7	7	**SHADOW OF A G** STR8-G (A&M/PERSPECTIVE)
17	19	9	**CRADLE TO THE GRAVE** THUG LIFE (OUT DA GUTTA/INTERSCOPE)
18	13	7	**DIAL A JAM** CODUJO & THE 40 THEVZ (ATLANTIC)
19	4	4	**I'M GOIN' DOWN** Y'N VEE (PMP/RAL/ISLAND)
20	—	7	**LOVE CAN BE SO COLD** GEORGE DUKE (WARNER BROS.)
21	13	7	**PRETTY (BEFORE I GO TO BED)** RAYVON (VP)
22	—	4	**MUST BE THE MONEY** DEION SANDERS (BUST IT)
23	—	1	**I LIKE WHAT YOU'RE DOING TO ME** JOYA (ATLAS/ISLAND)
24	19	4	**MOVE IT LIKE THIS** K7 (TOMMY BOY)
25	—	1	**CHILL WITH THAT** ILL AL SKRATCH (MERCURY)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

R&B

To Elektra, He's Not Just Another Ol' Dirty Bastard

BROOKLYN BASTARD: As it nurtures and develops **Ol' Dirty Bastard** "from the ground up," Elektra Entertainment is hoping crossover and urban radio will eventually respond to its grass-roots efforts.

The company's marketing strategy involves taking the rugged rapper's solo debut album, "Return To The 36 Chambers: The Dirty Version," from



by Havelock Nelson

the hip-hop world to the world at large. The plan for the set, which ships March 28, revolves around the artist's association with **Wu-Tang Clan.**

Born **Russell Jones,** Ol' Dirty Bastard is a loose part of that gold-selling Loud/RCA collective. His moniker came courtesy of his cousin (and Wu-Tang ringleader) **the RZA,** and functions as a convenient description of his distinctive raw and soulful vocal style.

Jones breaks his hip-hop handle down: "I'm dirty because when I step to a mike I come uncut; I speak my mind from the heart. The ol' comes from the fact that I was influenced by the old school—everybody from **Al Green** and **Millie Jackson** to **the Sugarhill Gang.** And the bastard part is there because there is no father to my style."

"Brooklyn Zoo," the new album's first single, was released Jan. 21, four days after being shipped to mixers at rap and college radio.

A supporting clip for the cut was shot by director **Diane Martell** and was to be serviced to BET, MTV, and the Box the week of Feb. 13.

Additionally, journalist **Bonz Malone** interviewed Jones for a "Boxtalk" segment.

Elektra is adopting a "very aggressive" advertising stance for the Ol' Dirty project. Says Elektra senior VP of marketing **Steve Kleinberg,** "On the account level, we'll be using a 'coming soon' streamer to let people know the album is coming. We'll be advertising on the Box until April, long after our street date."

The label will also be making use of stickers and posters, as well as sniping areas around major markets such as New York, Philadelphia, Los Angeles, Chicago, Washington, D.C., and the San Francisco Bay area a week before the album's drop date.

"Everything we'll be doing in this first phase is to solidify Ol' Dirty's base and have this record take off from there," says Kleinberg. "We know there's a built-in base. And we know, from having gotten feedback from those who have heard the record, that we have something very substantial."

Jones says "Return To The 36 Chambers: The Dirty Version" is an extension of Wu-Tang Clan's debut work, with a twist.

(Continued on page 32)

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ NO. 1 ★★★	
(1)	1	1	6	**BIG POPPA/WARNING** (C) (D) (T) BAD BOY 7-9015/ARISTA	◆ THE NOTORIOUS B.I.G. 5 weeks at No. 1
(2)	2	2	9	**GET DOWN** (C) (D) (T) BAD BOY 7-9012/ARISTA	◆ CRAIG MACK
(3)	4	4	10	**MAD IZM** (C) (T) CAPITOL 58313	◆ CHANNEL LIVE
(4)	NEW ▶		1	**1-LUV** (C) (T) SICK WID' IT 42289/JIVE	◆ E-40 (FEATURING LEVITI)
(5)	NEW ▶		1	**FOE THE LOVE OF $** (C) (T) (X) RUTHLESS 5540/RELATIVITY	◆ BONE THUGS N HARMONY/EAZY-E
6	3	3	12	**WHUTCHA WANT?** (C) (T) (X) PROFILE 5426	◆ NINE
				★★★ GREATEST GAINER ★★★	
(7)	40	34	3	**BROOKLYN ZOO** (C) (T) (X) ELEKTRA 64477/EEG	OL DIRTY BASTARD
9	9	9	13	**TOOTSEE ROLL ▲** (C) (M) (T) (X) RIP-IT 691	◆ 69 BOYZ
(9)	9	9	9	**TOUR** (C) (T) SIGNET 162/RAL	CAPLETON
(10)	NEW ▶		2	**SHOOK ONES PART II** (C) (D) (T) LOUD 64294/RCA	◆ MOBB DEEP
(11)	NEW ▶		9	**CAN'T WAIT** (C) (T) RAL 851 466/ISLAND	◆ REDMAN
12	2	10	10	**BRING THE PAIN** (C) (M) (T) DEF JAM/RAL 853 964/ISLAND	◆ METHOD MAN
18	9	2	15	**KITTY KITTY** (C) (M) (T) (X) RIP-IT 6921	◆ 69 BOYZ
18	9	9	2	**COCKTALES** (C) (T) DANGEROUS 42255/JIVE	◆ TOO SHORT
18	15	9	15	**NIKA** (C) (M) (T) EPIC STREET 77804/EPIC	◆ VICIOUS
(16)	23	—	9	**NO HOOK** (C) (T) (X) JIVE 42284	◆ SHAQUILLE O'NEAL/RZA/METHOD MAN
18	15	15	15	**I NEVER SEEN A MAN CRY (I SEEN A MAN DIE)** (C) (D) (T) RAP-A-LOT 38461/NOO TRYBE	◆ SCARFACE
18	13	20	9	**RODEO** (C) (M) (T) (X) RIP-IT 9511	◆ 95 SOUTH
(19)	15	13	2	**OH YEAH!** (C) (D) (T) ILLTOWN/MAD SOUNDS 860 260/MOTOWN	◆ ROTTIN RAZKALS
30	13	12	28	**FLAVA IN YA EAR ▲** (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	◆ CRAIG MACK
21	13	15	13	**THA BUTTERFLY** (C) (M) (T) (X) SO-LO JAM 8107/INTERSOUND	WAY 2 REAL
22	13	13	20	**THUGGISH RUGGISH BONE** (C) (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
20	13	13	9	**PROCEED I** (C) (T) DGC 19380/GEFFEN	◆ THE ROOTS
(24)	20	20	13	**DAAAM!** (C) (T) (X) LOUD 64204/RCA	◆ THA ALKAHOLIKS
20	16	13	16	**PIMP OF THE YEAR** (C) (T) RELATIVITY 1223	◆ DRU DOWN
20	29	15	9	**SUPA STAR** (C) (T) PAYDAY 127 019/FFRR	◆ GROUP HOME
(27)	30	—	2	**GET LIFTED** (C) (T) JIVE 42282	◆ KEITH MURRAY
39	15	15	15	**HEAVEN & HELL** (C) (T) LOUD 64204/RCA	◆ RAEKWON FEAT. GHOST FACE KILLER
30	15	15	15	**RECORD JOCK** (C) (D) (T) LIFESTYLES/MAVERICK 18055/WARNER BROS.	◆ DANA DANE
30	24	—	2	**RELEASE YO' DELF** (T) DEF JAM/RAL 854 185/ISLAND	◆ METHOD MAN
(31)	38	13	2	**NUTTIN BUT FLAVOR** (C) (T) (X) WRECK 2011/NERVOUS	◆ FUNKMASTER FLEX/GHETTO CELEBS
33	15	15	16	**BLACK COFFEE** (C) (T) (X) UPTOWN 54931/MCA	◆ HEAVY D & THE BOYZ
33	15	16	16	**THE MOST BEAUTIFULLEST THING IN...** (C) (M) (T) (X) JIVE 42249	◆ KEITH MURRAY
(34)	NEW ▶		2	**REMEMBER WE** (C) (T) REPRISE 18092	◆ DA BUSH BABEES
(35)	15	—	2	**OOH LAWD (PARTY PEOPLE)** (C) (M) (T) (X) WRAP 95291/ICHIBAN	D.J. SMURF
(36)	RE-ENTRY		2	**MAD PROPS** (C) (T) (X) EASTWEST 64483/EEG	◆ DA YOUNGSTA'S
21	32	16	16	**VOCAB** (C) (M) (T) (X) RUFFHOUSE 77634/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
38	22	15	13	**TIC TOC** (C) (M) (T) PENDULUM 58246/EMI	◆ LORDS OF THE UNDERGROUND
39	39	37	9	**SHADOW OF A G** (C) (M) (T) TUFF BREAK 580 890/A&M	◆ STR8-G
40	33	28	24	**PLAYAZ CLUB** (C) (D) (M) (T) (X) CHRYSALIS 58267/EMI	◆ RAPPIN' 4-TAY
15	36	38	13	**TAKE YOU THERE** (C) (T) ELEKTRA 64496/EEG	◆ PETE ROCK & C.L. SMOOTH
42	31	30	20	**BREAKDOWN** (C) (T) (X) JIVE 42244	◆ FU-SCHNICKENS
43	35	29	34	**TAKE IT EASY** (C) (M) (T) WEEDED 20126/NERVOUS	◆ MAD LION
44	27	32	24	**PARTY** (C) (M) (T) EPIC STREET 77538/EPIC	◆ DIS-N-DAT
(45)	NEW ▶		1	**69 TEMPO** (C) (D) (T) T.P. RECORDS 03103	MISTAKEN IDENTITY & QUEENS DELIGHT
46	42	33	20	**FA ALL Y'ALL** (C) (M) (T) (X) SO SO DEF/WORK 77594/COLUMBIA	◆ DA BRAT
47	35	41	12	**RIDE OUT** (C) (M) ATTITUDE 17021	◆ D.J. TRANS
48	46	39	3	**CRADLE TO THE GRAVE** (C) (M) (T) (X) INTERSCOPE 98174/AG	◆ THUG LIFE
(49)	RE-ENTRY		26	**JUICY/UNBELIEVABLE ●** (C) (D) (M) (T) BAD BOY 7-9004/ARISTA	◆ THE NOTORIOUS B.I.G.
50	43	—	2	**ROCK ON** (C) (T) IMMORTAL/EPIC STREET 77799/EPIC	◆ FUNKDOOBIEST

◯ Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

N.Y. Hits Home With Crop Of New House Indies

Dance TRAX

by Larry Flick

INTO THE GROOVE: New York's Nervous Records throws its street muscle behind the gospel-like house energy of promising new Miami act **M-Five,** who make an excellent first impression with "Lift Me Up." Featuring an impassioned performance by newcomer **Brad Raker,** the track contrasts a raw, soulful bassline with zipping faux-rave synths and blippy sound effects that will trigger memories of "Feel What U Want" by **Kristine W.** Producer **Josh Wink** takes the track down a deeper groove path with a dub that tempers his usual keyboard experimentation with a beat that is easily accessible to most house formats. His ideas respectfully complement the original concept by **Tracy McKenzie,** Raker, and **Mike Mucci,** rather than wipe it from view—a refreshing change of poatproduction pace and our single of the week.

Relatively young King Street Records subsidiary NiteGrooves quickly is advancing in its bid for a separate street image with the release of two way-hot, producer-driven EPs. The four-cut "Two Fisted Love" by **Bill Coleman** and **Louie "Balo" Guzman** smolders with the same kind of dark'n'trippy heat as its 1993 **Whatever Girl** hit "(You Need Some) Activator." Each cut merits close attention, though the wickedly infectious "Attitude" and "Nope Dope!" likely will break out as a key jam for DJs searching for hypnotic tools for peak-hour programs.

Al Mack holds up the other end of the NiteGrooves banner with "Trax Of Color," another four-cut EP that brightly illustrates his ability to wrap lush keyboard lines around skittish house beats. Though not as instantly memorable as "Two Fisted Love," this set takes welcome residence in both the brain and booty after a couple of spins. Spend most of your time with "Jazz In The Projects."

Another New York indie making quick inroads in a relatively short period of time is New Breed Records. Specializing in acid jazz (for lack of a better term), the label is home to the revered **DJ Smash Hunter,** who serves the children a lovely time with "Party Platter," an EP of wriggling funk rhythms that are peppered with hip-hop and jazz spices. "Say Ow" inspired crazy heinie action with its Shaft-like guitar rolls and throaty, male vocal whoops. "Gettin' Dizzy," with its horn-coated beats and fuzzy bassline, is a little more of a chill trip. It's delish.

Also strong on the New Breed tip is "Hustletron" by **DJ Hall,** who shades his funk beats with a soothing, ambient keyboard texture. Kinda spacy and ethereal, this EP seems designed to slowly heat up an evening or bring it to a meditative close. Either way, it jams wonderfully.

Ex-**Rumourz** singer **Sara Parker** steps solo on New York's Vestry Records with "My Love Is Deep," a contagious pop houser produced by **Michael Rosenman** and **Ellen Parker.** She brings a loose and playful vocal style to the track—a nice change of pace from the oh-so-serious chest pounders that normally crowd the dancefloor. Sturdy postproduction by the increasingly visible **Armand Van Helden** gives the track a frenzied, trancelike vibe that has become typical of his work. This time, he seems to be haunted by the ghost of **Giorgio Moroder's** '70s-era work; listen closely and you will hear the influence. **Lenny Bertold's** mix is equally strong, and it makes better use of the actual aong and vocal—which is always much appreciated.

Chicago's S.O.S. Records broadens its horizons beyond the humor-laden output of **20 Fingers** to include the more sexy and seductive work of **Amazing Manfred,** who works up a respectable sweat on "Let Me Be Free." Strictly for the dubby at heart, this track relies heavily on a muscular bassline and percolating breaks, capped by the occasional sounds of men groaning in ecstasy and layered harmonizing of the cut's title. Five mixes are included, with the intention of drawing attention from pop-minded spinners and underground taste makers. With instrumental work as tightly structured as this, we would love to see what Amazing Manfred would do with a whole song.

COMPILATIONS 'R US: The flow of multi-act, dance-music collections never seems to slow down. Although the overall quality of most of them has greatly improved, imsgination in concept and visual design is in short supply. Here are several sets that deserve to rise above the current crop circulating:

New York's long-running Maxi Records issues a reminder of its rich five-year history with "Maxi-Mum: Dancefloor Capacity," an album that places recent pop-friendly hits like "Fuk Dat" by **Sagat** alongside harder underground classics like "Move Your Waistline To The Bassline" by **Deja Vu,** and "Helpless," the first single to successfully herald the talents of production team **Mood II Swing** (actually, we have been wondering whatever happened to the track's gifted lead singer **Silvano**). This is essential for aficionados of the Big Apple's unique house sound.

By the by, Maxi begins shoring up material for its next album with "That Ain't Right," a sassy and soulful kicker by newcomer **Judy Albanese.** The double pack of remixes provides house heads with several solid versions, while also courting radio with a downtempo, jeep mix that is juicy enough to hang comfortably with hits by the hip-hop vixens of the moment.

Another New York indie, C&S Records, launches a promising series of moody electronic music collections with "Ambient Extractions," which offers a scholarly view of the often underplsyed club genre by slotting cuts by such influential figures as **David Sylvian** ("Words With The Shaman") and **Brian Eno** ("In The Dark Trees") next to young turks like **John Blackford** ("Ending Of The Beginning") and **Astralaaia** ("Genesis: The Spark Of Life"). This is easily one of the more compelling and durable ambient sets we have encountered in recent months—thanks to the variety of tones and textures represented, which range from dubby and psychedelic to ethereal and jazzy. Such a broad creative scope provides enough twists and motion to hold your attention for the disc's entire 60 minutes.

When it comes to compilations, few do it better than the smart folks at Los Angeles-based Moonshine Records. Not only do they keep filler tracks to a bare minimum, they also work overtime to continually mine fresh groove ground and establish trends. "The Trip-Hop Test" documents the experimentation of such acts as **the Dust Brothers, Single Cell Orchestra, Skylab,** and **Tranquility Bass,** all of which deftly are melding elements of hip-hop, acid jazz, ambient, and techno to exhilarating effect. The seeds of the sound were planted within the ever-fertile West Coast club scene and have been blossoming in the U.K. recently. The inclusion of musings by mainstream names like **Paul Weller** and **Saint Etienne** will help bring the curious to the fold, though the jams from the lesser-known acts ultimately will keep you coming back for more.

Also on tap from Moonshine is "Drum & Bass 3," which gives new fans of jungle music a primer to the sturdy catalog of the rightly revered U.K. indie label Suburban Base. The compilation serves as an intro to the newly formed Sub Base U.S.A. Records, which will be distributed by Moonshine here. **DJ Hype** beatmixes 17 startling jams that include the highly notable and single-worthy "Alive & Kicking" by **Red One,** "Heavenly Body" by **Dextrous,** and "Feel The Magic" by **Sophisticated Bad Boyz.**

ON LINE: Rampant rumors of **Ru-Paul's** on-again, off-again deal with Tommy Boy Records finally are laid to rest with the official word that the two have amicably parted ways. No one is commenting for the record, though Ru's manager, **Randy Barbato,** notes that the drag-superstar now is assembling material for an as-yet-unsigned album, "Snatched For The Gods," with longtime collaborator **Jimmy Harry,** "Supermodel" producer **Eric Kupper,** and **Uncanny Alliance's Brinsley Evans.** We cannot imagine Ru being a free agent for more than a minute or so . . . New Jersey's venerable Smack Productions posse joins the competitive fray of independent record companies with Smack Music: The Label. Ever-vibrant belter **Colonel Abrams** and producer **Paul Simpson** christen the company with a pair of nifty movers, "So Proud" and "The Ding-Ding EP," respectively. In the planning stages are records by **DJ Disciple,** former **Aly-us** member **Kaylin-X,** and a duet by Abrams and **Ultra Nate** (which should be an inspired pairing of voices), all of which should start circulating sometime next month. Smack Music: The Label is based in Teaneck, N.J., and is fronted by director of promotion **Steve DeParr** . . . The U.K.-rooted Go Beat! Records continues to keep import-savvy punters well-fed with a steady stream of tasty treats. Two of its better singles at the moment are "Young Hearts" by **Gloworm** and "Oh! What A World" by **Sister Bliss.** The former continues along the pop-injected grooveline of previous hits, while the latter swoops with trance-colored keyboards (concocted with the aid of the ever-fab **Rollo**) and a dishy vamping by **Colette.** Both singles come in double packs, overflowing with state-of-the-floor mixes that transcend regional borders. Eternal props to the label's A&R staff for working hard to create records that do not require major surgery in order to connect in different territories . . . Hi-NRG icon **Jeanie Tracy** is about to release her first album in nearly a decade. "It's My Time" will ship in May on Pulse-8 Records, after being preceeded this month by a reissue of the title track, a 1994 underground hit, sporting new mixes by **Serious Rope** and **Tin Tin Out.** Concurrent with the album's release will be a duet with soul legend **Bobby Womack** on the tune "Mansworld," which will be geared toward bringing Tracy back into the mainstream pop overseas. This project is still up for grabs domestically. An early preview of the set hints at its accessibility to the U.S. market . . . Although we are more than ready for long-overdue new music by EastWest's **Michael Watford,** there is minor solace in the recent, freshly refurbished "Happy Man," which is lifted from his 1993 eponymous debut. Producer **Charles Dockins** and the folks at Unruly Productiona deliver a batch of alinky mixes that complement both Watford's unique baritone voice and the song's infectious hook. T'would be nice to see the label muster up some energy behind a radio push. Regardless, this solid single will keep us sated—but only for a few moments. Time to get that second album together, folks . . . Crafty German rave act **U96** is back with a jaunty new disc, "Club Bizarre," which shows it successfully trying smoother keyboard sounds that complement the simple, but cute hooks anchoring each cut. The first single, "Love Religion," has already gone gold (250,000 copies) in Germany. We are still awaiting news of the album's lucky stateside label.



Never Enough Waterlillies. Kinetic/Warner Bros. recording act Waterlillies made a party pitstop in Miami during its recent U.S. club tour to celebrate the budding club success of its latest single, "Nevar Get Enough." The track sports post-productions by the act, as well as Junior Vasquez. Pictured, from left, are Brad LeBeau, Pro-Motion; Sergio Goncalves, Warnar Bros.; Ray Carroll, Watarlillias; producer/DJ Devid Morales; Jill Alikas-St. Thomas, Waterlillies; Steve Lau, Kinetic Records. (Photo: Misha Kogan)

Billboard. HOT Dance Breakouts

FOR WEEK ENDING FEB. 25, 1995

CLUB PLAY

1. **COTTON EYE JOE** REDNEX BATTERY
2. **EVERYTIME YOU TOUCH ME** MOBY ELEKTRA
3. **MY LOVE IS DEEP** SARA PARKER VESTRY
4. **HEARTBEAT** JIMMY SOMERVILLE LONDON IMPORT
5. **THESE SOUNDS FALL INTO MY MIND** KENNY "DOPE" PRESENTS THE BUCKETHEADS HENRY STREET

MAXI-SINGLES SALES

1. **COTTON EYE JOE** REDNEX BATTERY
2. **1-LUV** E-40 JIVE
3. **HAPPY MAN** MICHAEL WATFORD EASTWEST
4. **WHY DO WE MAKE LOVE?** MICHAEL KYLE WEB
5. **IT OON'T MATTER** TEN THIEVES BREAK A DAWN

Breakouts- Titles with future chart potential, based on club play or sales reported this week

Billboard® HOT DANCE MUSIC™

FOR WEEK ENDING FEB. 25, 1995

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
(1)	4	11	1	**EVERLASTING LOVE** EPIC 77775 — 1 week at No. 1	◆ GLORIA ESTEFAN
(2)	5	3	3	**CONTROL** RADIOACTIVE 54953/MCA	◆ TRACI LORDS
3	3	4	11	**DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR...PLEASE)** EMOTIVE 761	E.G. FULLALOVE
3	2	2	11	**SPEND SOME TIME** DELICIOUS VINYL/EASTWEST PROMO/EEG	◆ THE BRAND NEW HEAVIES
(5)	3	13	3	**YESTERDAY WHEN I WAS MAD** EMI 58319	◆ PET SHOP BOYS
(6)	11	16	5	**COME BACK** RADIOACTIVE 54957/MCA	LONDONBEAT
7	8	10	11	**MR. MEANER (MIS-DE-MEANOR)** EIGHT BALL 047	THE MACK VIBE FEATURING JACQUELINE
8	1	1	11	**DON'T BRING ME DOWN** MCA 54968	◆ SPIRITS
(9)	16	29	4	**KEEP GIVIN' ME YOUR LOVE** COLUMBIA 77794	◆ CE CE PENISTON
(10)	15	19	6	**COLOR OF MY SKIN** CUTTING 317	SWING 52
11	10	3	11	**CALL ME** ELEKTRA 66172/EEG	DEEE-LITE
(12)	18	25	5	**HANDS UP** LOGIC 59006	CLUBZONE
13	7	6	11	**I GET LIFTED** STRICTLY RHYTHM D17	BARBARA TUCKER
(14)	34	—	2	**YOUR LOVING ARMS** SIRE 66150/EEG	BILLIE RAY MARTIN
15	6	5	12	**AWAY FROM HOME** LOGIC 59004	◆ DR. ALBAN
(16)	25	44	3	**I MUST BE FREE** PULSE-8 802/RADIKAL	KYM SIMS
(17)	31	43	3	**PROMISE ME NOTHING** WARNER BROS. PROMO	REPERCUSSIONS
(18)	28	34	4	**GOTTA BE FREE** G ZONE 440 605/ISLAND	THE MACK MACHINE FEATURING KAREN B'ERNOD
19	14	8	11	**I BELIEVE** CHAMPION/EASTWEST 95810/EEG	3RO NATION
(20)	30	39	3	**WHITE LINES** CAPITOL PROMO	OURAN OURAN
(21)	27	40	4	**KEEP ON LUVIN'** K4B DID	MAYOIE MYLES
22	21	20	10	**DON'T LEAVE ME THIS WAY** DIG IT 007	◆ THELMA HOUSTON
23	12	12	10	**SHOWER ME WITH LOVE** CRESCENT MOON/EPIC SOUNDTRAX 77704/EPIC	LAGAYLIA
24	17	17	7	**WHATCHUGOT** REPRISE 41789/WARNER BROS	GROOVE COLLECTIVE
25	13	9	13	**WITCH DOKTOR** STRICTLY RHYTHM 12295	ARMANO VAN HELDEN
26	26	33	5	**SWAMP FEVER** BOLD! STARS 2005	DELTA LADY
				★★★ POWER PICK ★★★	
(27)	49	—	2	**NEVER GET ENOUGH** KINETIC/REPRISE 41879/WARNER BROS	WATERLILLIES
28	22	22	7	**CLOSE TO YOU** CURB EDEL 77077	FUN FACTORY
29	24	24	6	**LICK IT** S.D.S. 1008	ROULA
30	20	15	8	**I FEEL LOVE** WHITE LBLS/AMERICAN 41827/WARNER BROS	◆ MESSIAH
(31)	39	—	2	**JUMP FOR JOI** EIGHT BALL 051	JOI CARDWELL
(32)	37	46	3	**I LOVE SATURDAY** MUTE/ELEKTRA 66171/EEG	◆ ERASURE
(33)	45	—	2	**PAUL'S PAIN** STRICTLY RHYTHM 12315	T. BRISTOL & M. PICCHIOTTI PRESENT NIGHTMAN
34	23	23	6	**REAL** CRESCENT MOON/EPIC SOUNDTRAX 77702/EPIC	DONNA ALLEN
35	32	35	5	**GIVE IT TO ME** HARD BEAT 9401	STICKS & STONES
(36)	46	—	2	**SITUATION** INTERSCOPE 98182/ATLANTIC	TOM JONES
(37)	44	48	3	**BOTTOM HEAVY** TRIBAL AMERICA 58224/I.R.S.	DANNY TENAGLIA
(38)	43	—	2	**I LIKE** MOTOWN PROMO	SHANICE
39	40	45	4	**JUST CAN'T TAKE IT** E-LEGAL 6211	REGGIE ROUGH FEATURING ANNETTE TAYLOR
40	29	21	10	**BLACK BOOK** GASOLINE ALLEY 54989/MCA	◆ E.Y.C.
41	35	37	5	**SIDIKI** MANGO PROMO/ISLAND	BAABA MAAL
42	19	14	14	**NEWBORN FRIEND** ZTT/SIRE 41764/WARNER BROS	◆ SEAL
				★★★ HOT SHOT DEBUT ★★★	
(43)	NEW▶		1	**WHEN DO I GET TO SING "MY WAY"** LOGIC 59007	◆ SPARKS
44	42	28	10	**JOY TO THE WORLD** COLUMBIA PROMO	MARIAH CAREY
(45)	NEW▶		1	**ATOMIC** CHRYSALIS 58340/EMI	◆ BLONDIE
46	33	27	12	**CHANGE** MAXI 2019	OAPHNE
(47)	NEW▶		1	**HOW I LOVE HIM** TIMBER! 656/TOMMY BOY	CYNTHIA
(48)	NEW▶		1	**DON'T LAUGH** SORTED 20130/NERVOUS	WINX
49	47	50	4	**FAT BOY** S.D.S. 1006	MAX-A-MILLION
50	48	32	10	**ROBI-ROB'S BORIQUA ANTHEM** COLUMBIA PROMO	C+C MUSIC FACTORY FEATURING TRILOGY

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	4	4	**BABY** (T) (X) ATLANTIC 85593/AG — 3 weeks at No. 1	◆ BRANDY
2	2	4	11	**CANDY RAIN** (T) (X) UPTOWN 54905/MCA	◆ SOUL FOR REAL
3	3	2	11	**CREEP** (M) (T) (X) LAFACE 2-4088/ARISTA	◆ TLC
4	4	—	2	**GET LIFTED** (T) JIVE 42281	◆ KEITH MURRAY
				★★★ GREATEST GAINER ★★★	
(5)	49	—	2	**CAN'T WAIT** (T) RAL 851 467/ISLAND	◆ REDMAN
(6)	7	5	3	**BROOKLYN ZOO** (T) (X) ELEKTRA 66166/EEG	◆ OL' DIRTY BASTARD
7	6	—	2	**RELEASE YO' DELF** (T) DEF JAM/RAL 854 185/ISLAND	◆ METHOD MAN
8	5	3	6	**BIG POPPA/WARNING** (T) BAD BOY 7-9015/ARISTA	◆ THE NOTORIOUS B.I.G.
9	9	7	5	**TOUR** (T) SIGNET 162/RAL	CAPLETON
(10)	17	—	2	**THIS IS HOW WE DO IT** (M) (T) PMP/RAL 851 469/ISLAND	◆ MONTELL JORDAN
(11)	15	11	3	**FREAK LIKE ME** (T) (X) MECCA DON/EASTWEST 66175/EEG	◆ ADINA HOWARD
12	11	6	9	**GET DOWN** (T) BAD BOY 7 9013/ARISTA	◆ CRAIG MACK
13	8	12	12	**WHUTCHA WANT?** (T) (X) PROFILE 7426	◆ NINE
14	12	8	15	**THE RHYTHM OF THE NIGHT** (T) (X) EASTWEST 95808/EEG	CORONA
15	10	10	31	**ANOTHER NIGHT** (M) (T) ARISTA 1-2725	◆ REAL McCOY
(16)	16	15	19	**DREAMER** (M) (T) (X) MCA 54922	◆ LIVIN' JOY
17	13	9	8	**NUTTIN BUT FLAVOR** (T) (X) WRECK 20116/NERVOUS	◆ FUNKMASTER FLEX & THE GHETTO CELEBS
(18)	18	14	11	**MAD IZM** (T) CAPITOL 58313	◆ CHANNEL LIVE
(19)	19	16	6	**EVERLASTING LOVE** (T) (X) EPIC 77775	◆ GLORIA ESTEFAN
20	14	13	10	**SUPA STAR** (T) PAYDAY 120 053/FFRR	◆ GROUP HOME
				★★★ HOT SHOT DEBUT ★★★	
(21)	NEW▶		1	**LET'S GET IT ON** (T) EPIC 77819	◆ SHABBA RANKS
(22)	RE-ENTRY		6	**MOVE IT LIKE THIS** (M) (T) (X) TOMMY BOY 633	◆ K7
(23)	NEW▶		1	**IF YOU LOVE ME** (M) (T) (X) MJJ 77733/EPIC	◆ BROWNSTONE
(24)	29	—	2	**NO HOOK** (T) (X) JIVE 42278	◆ SHAQUILLE O'NEAL FEAT. PRINCE RAKEEM THE RZA & METHOD MAN
(25)	NEW▶		1	**REMEMBER WE** (T) REPRISE 41943/WARNER BROS	◆ DA BUSH BABEES
(26)	26	—	3	**THINK OF YOU** (M) (T) (X) LAFACE 2 4095/ARISTA	◆ USHER
(27)	33	—	2	**HOLD ON** (T) (X) ELEKTRA 66168/EEG	◆ BRAND NUBIAN
(28)	NEW▶		1	**FOE THA LOVE OF $** (T) (X) RUTHLESS 5540/RELATIVITY	◆ BONE THUGS N HARMONY/EAZY-E
29	21	26	12	**BEFORE I LET YOU GO** (M) (T) (X) INTERSCOPE 95805/AG	◆ BLACKSTREET
30	27	21	17	**BRING THE PAIN** (M) (T) DEF JAM/RAL 853 965/ISLAND	◆ METHOD MAN
31	28	19	3	**MAD PROPS** (T) (X) EASTWEST 66174/EEG	◆ DA YOUNGSTA'S
32	22	17	6	**DON'T LAUGH** (T) SORTED 20130/NERVOUS	WINX
33	24	18	10	**KITTY KITTY** (M) (T) (X) RIP-IT 6903	◆ 69 BOYZ
(34)	47	28	3	**HOW I LOVE HIM** (M) (T) TIMBER! 656/TOMMY BOY	CYNTHIA
35	34	25	6	**PROCEED 1** (T) DGC 22004/GEFFEN	◆ THE ROOTS
36	23	—	9	**TAKE A BOW** (T) (X) MAVERICK/SIRE 41887/WARNER BROS.	◆ MADONNA
37	20	20	12	**NIKA** (M) (T) EPIC STREET 77717/EPIC	◆ VICIOUS
(38)	41	34	5	**LICK IT** (M) (T) (X) S.D.S. 1008	ROULA
(39)	39	—	2	**SKY HIGH** (T) (X) CRITIQUE 15536	◆ NEWTON
(40)	NEW▶		1	**CHILL WITH THAT** (T) MERCURY 856 625	◆ ILL AL SKRATCH
41	31	—	2	**ROCK ON** (T) IMMORTAL/EPIC STREET 77800/EPIC	◆ FUNKDOOBIEST
42	35	39	4	**CALL ME** (T) (X) ELEKTRA 66172/EEG	DEEE-LITE
(43)	RE-ENTRY		10	**TAKE YOU THERE** (T) ELEKTRA 66181/EEG	◆ PETE ROCK & C.L. SMOOTH
44	37	33	34	**TOOTSEE ROLL** (M) (T) (X) RIP-IT 6902	◆ 69 BOYZ
45	43	—	2	**I LOVE SATURDAY** (T) (X) MUTE/ELEKTRA 66171/EEG	◆ ERASURE
(46)	RE-ENTRY		4	**FAT BOY** (M) (T) (X) S.D.S. 1006	MAX-A-MILLION
47	40	22	8	**PRETTY (BEFORE I GO TO BED)** (M) (T) (X) VP 5546	◆ RAYVON
(48)	RE-ENTRY		3	**OH YEAH!** (T) ILLTOWN/MAD SOUNDS 0261/MOTOWN	◆ ROTTIN RAZKALS
49	25	27	13	**I BELONG TO YOU/HOW MANY WAYS** (M) (T) (X) LAFACE 2-4090/ARISTA	◆ TONI BRAXTON
50	38	41	20	**TURN THE BEAT AROUND** (T) (X) CRESCENT MOON/EPIC SOUNDTRAX 77631/EPIC	◆ GLORIA ESTEFAN

◯ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications.

THE RAP COLUMN

(Continued from page 30)

"For the first time, [fans] are gonna see inside my whole . . . head," he says. "They're gonna see all sides of me: a cool side, a happy side . . . everything. My album is just entertainment. I wouldn't say my shit is New York; I wouldn't say it's West Coast. I'd just say it's Ol' Dirty."

BARKING DAWG: Ron Resnick, the former Sleeping Bag/Fresh exec who made a brief stop at Savage Records, is back in the indie-label game with a new name—**P.M. Chance**. His new record company, Sleepin' Dawg Records, will be distributed by In-A-Minute Records.

Sleeping Bag, which closed in 1991, was a cutting-edge hip-hop/dance label that featured such artists as **Mantronix**, **EPMD**, and **Joyce Syms**.

For the new venture, Chance plans to translate the same qualitative A&R and focused marketing strategies that made Sleeping Bag an '80s powerhouse.

The label's first release will be the **Just-Ice** album, "Kill The Rhythm (Like A Homicide)." Its tracks, produced by **KRS-ONE**, **Prince Ice**, **Big Ed Moore**, **Mark V**, and **O.C. Rodriguez**, build on new-school sensibilities while maintaining the steely toughness the artist is known for.

Sleepin' Dawg is also set to release in April a compilation album of newcomers. Scheduled for the set are **Ant Dog**, from Marin County near San Francisco, **Mad Monkey** from Manhattan, and **Runaway Slaves** from Baltimore. More artists will be announced later.

"Although I will certainly include viable artists from everywhere, the Big Apple will likely be the album's epicenter," Chance says.

Sleepin' Dawg also plans a long-player inspired by the Black Panther party of the '60s. The project is being spearheaded by **Kool Moe Dee**, who also has a role in the forthcoming **Mario Van Peebles**-directed "Panther."

Among others featured on the set are **Chuck D.**, **C.L. Smooth**, **Paris**, KRS-ONE, **Melle Mel**, **the Last Poets**, and **the Watts Prophets**. Look for this long-player in May.

BREAKDOWN: Two catchy, radio-friendly hip-hop/ragga jams to get with are the **Mike Nice**-produced "Do What U Want" (Tommy Boy) by **Blak Panta** and "I Like" (Weeded) by **Skeeta Ranx** . . . Nexx Level Productions, which has produced tracks for **Flatlinerz**, **MOP**, and others, has expanded and started a label, Nexx Level Entertainment. The label's opening salvo is gravelly voiced **Smoothe Da Hustler's** gangsta-limpin "Hustlin'," backed with **Da Punisher's** urban-gothic jaunt "Run." Both cuts were produced by **D/R Period**.



Happy Holiday. SESAC composer Chip Davis celebrates the continuing success of his Mannheim Steamroller Christmas albums with Dianne Petty, SESAC's VP of creative, following a Steamroller concert in Memphis.

Bluegrass Society Honors Krauss

Cited For Best Set, Song, Female Vocals

■ BY EDWARD MORRIS

NASHVILLE—Alison Krauss was voted the big winner at the 21st annual convention and awards show of the Society For The Preservation Of Bluegrass Music Of America held here Feb. 2-5. The singer, fiddler, and producer won in the bluegrass album and song categories for her work with the Cox Family and in two female vocalist divisions.

Voting was conducted by the several hundred convention registrants. (At press time, attendance was still being tallied.)

Other multiple-award winners were the Cox Family, John Hartford, Charlie Waller, and the Del McCoury Band.

The complete list of categories and winners includes:

Entertainer of the year—Little Roy Lewis; SPBGMA Preservation Hall inductees—Red Allen, Hazel Dickens, John Hartford, Emmylou Harris.

Bluegrass album of the year—"I Know Who Holds Tomorrow," by Alison Krauss & the Cox Family (Rounder Records); song of the year—"I Know Who Holds Tomorrow," written by Ira Stanphill, performed by Alison Krauss & the Cox Family; bluegrass songwriter—Sidney Cox.

Contemporary female vocalist—Alison Krauss; traditional female vocalist—Wilma Lee Cooper; overall female vocalist—Alison Krauss.

Contemporary male vocalist—Charlie Waller; traditional male vocalist—Doyle Lawson; overall male vocalist—Charlie Waller.

Contemporary bluegrass gospel group—the Cox Family; traditional bluegrass gospel group—the Lewis Family; overall bluegrass gospel group—the Marksmen Quartet.

Entertaining bluegrass band—the Rarely Herd; bluegrass vocal group—IIIrd Tyme Out; bluegrass instrumental group—the Del McCoury Band; overall bluegrass group—

(Continued on page 37)

Country Folk Can't Cotton To Rednex Video

Also, Label Growth Alters Fan Fair Show Schedule

MEMO TO THE CIVIL RIGHTS COMMISSION: As we understand it, the commission's duty is to curb flagrant abuse of America's oppressed minorities. Well, grab your briefeases—you're in for a litigious ride. It seems members of the Nashville community have gone into severe and righteous shock upon hearing about the release in the U.S. of a thoroughly abominable music video from Jive Records called "Cotton Eye Joe" (Billboard, Feb. 18).

Their distress does not arise from the song itself—which has been a revered element of country music since **Roy Acuff** was in knickers. Nor does their complaint center on the fact that the whole package—save the song—is of foreign origin and issued by a Swedish group hideously named **Rednex**. What really chafes them is the video's depiction of country folk as drooling, gap-toothed, tobacco-spitting, sister-grabbing cretins. You know, like "Hee Haw."

This is, of course, an outrage. Are we hillbillies less deserving of government protection than other despised groups? Have we not labored to erase such demeaning stereotypes?

Yes, we have. The country music industry has spent a fortune to project for us images of urbanity and hip wholesomeness. It has virtually deified **Vince Gill** for his possession of these qualities. It has hired bold graphic designers and flexible statisticians and receptionists who unfailingly pronounce their terminal "g's."

After all these efforts, are we to accept being vilified within our own frontiers? We beg your intercession against these cultural interlopers. Who do they think they're dealing with? Canadians?

MAKING THE ROUNDS: The proliferation of labels has led Fan Fair to consolidate and lengthen some of its shows this year. Here's the tentative schedule: Monday, June 5, 7-10 p.m., bluegrass show; Tuesday, June 6, 10 a.m.-noon, Curb Records; June 6, 2:30-4:30 p.m., Mercury; June 6, 7-10 p.m., MCA and Decca; Wednesday, June 7, 10 a.m.-12:30 p.m., Liberty and Patriot; June 7, 2-4:30 p.m. Warner/Reprise and Asylum; June 7, 7-10 p.m., BNA and RCA; Thursday, June 8, 10 a.m.-12:30 p.m., Atlantic and Giant; June 8, 2:30-4:30 p.m., Arista; June 8, 7-10 p.m., Columbia and Epic; Friday, June 9, 10-11:30 a.m., Polydor; Saturday, June 10, 10 a.m.-6 p.m., the Grand Masters Fiddling Championship at Opryland, USA.

Nashville Scene

by Edward Morris



Several of **Billy Joe Walker Jr.**'s fellow pickers turned out for the guitarist's recent showcase at Nashville's 328 Performance Hall. Among the faces in the crowd were Liberty Records' **Cleve Francis**, Patriot Records' **Bryan Austin**, and Liberty Masters Series' **Matt Rollings**. Walker was celebrating the release of his Liberty Masters Series album, "Life Is Good" ... **Garth Fundis** has left his post as VP of A&R at RCA Records, and **Bruce Greenberg** is out as Liberty's GM ... The Songwriters Guild Of America capped its "Building A Songwriting Career '95" activities Feb. 11 by presenting awards to the writers of the top five Billboard country singles of 1994 ... **Robert Vega** and **Diane Painter** have joined Capricorn Records as production director and art director, respectively ... **Kevin Neal** has been appointed to a vice presidency at Buddy Lee Attractiona ... **Jack Purcell** has moved up to the post of national promotion director at Warner/Reprise, Nashville.

Robin & Linda Williams note in their current newsletter (under the droll headline "Brush With Greatness") that they are *almost* in the running for three Grammys: Their song "The Other Side Of Town" is on **the Seldom Scene's** "Like We Used To Be" album, a bluegrass nominee. They sang harmony with **Iris DeMent** on her contemporary folk Grammy contender, "My Life." And they provided harmony as well for the title cut on **Mary Chapin Carpenter's** "Stones In The Road" album, which is up for record of the year and best country album.

MARK YOUR CALENDAR: The Music City News Country Songwriters Award will air live on TNN March 8 at 9 p.m., Eastern time. **Mel Tillis** and **Linda Davis** will co-host the two-hour special ... The Nashville Songwriters Assn. International holds its "Navigating The Road To Songwriters Success," March 9-12 at various locations in Nashville ... The Urban Music Conference is set for April 7 at the Regal Maxwell House Hotel in Nashville and April 8 at Middle Tennessee State University's recording industry department in Murfreesboro. Details are available from **Thomas Cain** at BMI's Nashville office.

SIGNINGS: **Steve Kolander** to International Management Services, Nashville, for management ... **Charlie Kelley** to an artist deal with Sony-distributed Blue Eye Records.

Tin Pan South Songwriter Fest Debuts Amateur Song Contest

NASHVILLE—This year, the Tin Pan South Songwriter Festival, to be held in Nashville, April 17-22, will get a new feature—the "It All Begins With A Song" contest.

The festivities will be organized and conducted by the Nashville Songwriters Assn. International. American Airlines, Arby's, Loews Hotels, and Washburn Guitars will sponsor the contest jointly.

Open to anyone who does not derive his or her main income from songwriting, the competition will be judged by an as-yet-unnamed panel of music industry professionals. There is no entry fee.

The contest winner will receive two airline tickets to Nashville and accommodations for six nights at Loews Vanderbilt Plaza. Arby's will donate a three-hour songwriting lesson with a professional songwriter.

Second- and third-place winners each will earn a Washburn guitar.

Details on registering for the contest are available from Tin Pan South, P.O. Box I29002, Nashville, Tenn. 37212.

All entries must be postmarked by March 25. Winners will be notified April 3.

The first-place winner will perform at a Tin Pan South Club Date evening.

More than 300 professional pop, rock, country, and folk songwriters are slated to take part in this year's festival. On the eve of opening day, April 17, there will be the Legendary Songwriters Acoustic Concert at the Ryman Auditorium, followed the next day by the Tin Pin South Songwriters Golf Clasaic at the Hermitage Golf Course.

Songwriters Alex Harvey, John Hiatt, Kim Carnes, Lari White, and othera will perform the evening of April 18 at 328 Performance Hall.

The four remaining evenings will be devoted to Club Nights performances at various Nashville nightclubs. Among the songwriters scheduled to perform are Jimmy Webb, Christopher Cross, Randy Bachman, Richard Leigh, Pat Alger, Peter McCann, Gary Burr, Steve Dorff, Dave Gibson, Julie Gold, and Jon Vezner.

EDWARD MORRIS

Veterans Overstreet And Ewing To Tour

NASHVILLE—The Bobby Roberta Co. here has packaged ace ainger/songwriters Paul Overstreet and Skip Ewing for a spring and summer concert tour. Plans are for the two to appear by themselves for most dates; for others, they will travel with a common band.

Although both men have had major-label deals before—and a string of hits to go with them—neither is with a label at this time.

Steve Peck, who is booking the joint act, says he expects the tour will start in February and probably last for no more than six months.

"I don't think they ever worked together [like this] before," says company VP Stephanie Maynard, "but they've been writing some [songs] together."

Peck says he is targeting venues in the I,000-seat range for the duo, whose concert will be between $10,000 and $15,000 per date.

As a recording act for RCA, Overstreet had such top 5 hits as "Daddy's Come Around," "Seein' My Father In Me," "All The Fun," and "Richest Man On Earth." He was the BMI songwriter of the year for five consecutive years.

On MCA, Ewing scored top 10s with "I Don't Have Far To Fall," "Burnin' A Hole In My Heart," and "It's You Again." His songwriting credits include the Collin Raye hit "Love, Me" and Randy Travis' "If I Didn't Have You."

EDWARD MORRIS

FOR THE RECORD

Contrary to the date given in the Feb. 18 issue of Billboard, specially priced advance tickets to Fanfest are now on sale and will remain so until March 1. After that, regular ticket prices will apply. Fanfest will be held May 5-7 at the Los Angeles Fair & Exposition Complex.

Billboard TOP COUNTRY ALBUMS™

FOR WEEK ENDING FEB. 25, 1995

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	9	**GARTH BROOKS** ▲[5] LIBERTY 29689 (10.98/15.98) 9 weeks at No. 1	THE HITS	1
				★ ★ ★ Greatest Gainer ★ ★ ★		
(2)	2	2	47	**TIM MCGRAW** ▲[3] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
3	3	3	26	**THE TRACTORS** ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
(4)	4	4	57	**JEFF FOXWORTHY** ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	4
(5)	5	11	3	**SAWYER BROWN** CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
(6)	6	5	33	**ALAN JACKSON** ▲[2] ARISTA 18759 (10.98/15.98)	WHO I AM	1
7	7	9	20	**CLAY WALKER** ● GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	7
8	9	10	42	**REBA MCENTIRE** ▲[2] MCA 10994 (10.98/15.98)	READ MY MIND	2
9	8	8	14	**GEORGE STRAIT** ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
10	11	16	3	**NEAL MCCOY** ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
(11)	13	12	29	**JOE DIFFIE** ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
12	10	7	19	**MARY CHAPIN CARPENTER** ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
13	12	6	20	**BROOKS & DUNN** ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
(14)	16	15	36	**VINCE GILL** ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
15	14	13	20	**ALABAMA** ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	12
16	15	14	3	**HANK WILLIAMS, JR.** CURB MCG 77690/CURB (9.98/15.98)	HDG WILO	14
(17)	17	21	54	**THE MAVERICKS** ● MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
(18)	20	20	35	**DAVID BALL** ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
(19)	23	22	36	**TRACY BYRD** ● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
20	19	18	49	**JOHN BERRY** ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
(21)	21	19	55	**JOHN MICHAEL MONTGOMERY** ▲[2] ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
22	18	17	42	**PAM TILLIS** ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
(23)	22	25	6	**WADE HAYES** COLUMBIA 66412/SONY (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	22
24	25	23	21	**TRACY LAWRENCE** ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
25	24	26	34	**LARI WHITE** RCA 66395 (9.98/15.98) HS	WISHES	24
26	26	24	72	**REBA MCENTIRE** ▲[3] MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
27	27	28	66	**FAITH HILL** ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
28	28	27	54	**BLACKHAWK** ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
29	29	33	126	**GEORGE STRAIT** ▲[3] MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
(30)	33	37	30	**DIAMOND RIO** ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	10
				★ ★ ★ Hot Shot Debut ★ ★ ★		
(31)	NEW ▶		1	**ALISON KRAUSS** ROUNDER 325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	31
32	31	32	14	**DOUG STONE** EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	29
33	30	30	25	**PATTY LOVELESS** ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
(34)	39	39	19	**CLINT BLACK** ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
35	36	36	20	**TOBY KEITH** ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
(36)	40	40	123	**ALAN JACKSON** ▲[4] ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
(37)	37	38	20	**LITTLE TEXAS** ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
(38)	41	42	1	**SHENANDOAH** LIBERTY 31109 (10.98/15.98) HS	IN THE VICINITY OF THE HEART	38
39	37	36	36	**GARTH BROOKS** ▲[5] LIBERTY 80857 (10.98/16.98)	IN PIECES	1
40	36	34	18	**AARON TIPPIN** RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	19
41	39	37	14	**BILLY RAY CYRUS** ● MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
42	43	41	137	**MARY CHAPIN CARPENTER** ▲[3] COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
43	38	50	70	**VARIOUS ARTISTS** ▲[3] GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
44	45	45	183	**BROOKS & DUNN** ▲[4] ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
(45)	47	53	25	**KEN MELLONS** EPIC 53746/SONY (9.98 EQ/15.98) HS	KEN MELLONS	42
46	44	43	103	**BROOKS & DUNN** ▲[3] ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
(47)	48	48	34	**SAMMY KERSHAW** ● MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
(48)	50	57	17	**JOHN ANDERSON** BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	48
49	42	29	18	**GEORGE JONES** MCA 11096 (10.98/15.98)	BRADLEY'S BARN SESSIONS	23
50	51	54	40	**TRAVIS TRITT** ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
51	46	46	74	**MARTINA MCBRIDE** ● RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
52	54	60	128	**VINCE GILL** ▲[2] MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
(53)	57	56	53	**NEAL MCCOY** ● ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	13
54	53	55	55	**COLLIN RAYE** ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
				★ ★ ★ Pacesetter ★ ★ ★		
(55)	71	75	17	**VARIOUS ARTISTS** BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	43
56	49	44	22	**MARK CHESNUTT** DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
57	52	52	51	**RICK TREVINO** COLUMBIA 53560/SONY (10.98 EQ/15.98) HS	RICK TREVINO	23
(58)	70	65	22	**CHARLIE DANIELS** EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
59	55	64	63	**ALABAMA** ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
60	61	63	4	**RHETT AKINS** DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	60
61	58	51	30	**WILLIE NELSON** COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
62	63	62	99	**DWIGHT YDAKAM** ▲[2] REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
63	62	66	80	**CLAY WALKER** ▲ GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8
64	59	59	92	**LITTLE TEXAS** ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
(65)	NEW ▶		1	**SHANIA TWAIN** MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	65
66	64	71	4	**JEFF FOXWORTHY** LAUGHING HYENA 2243 (4.98/8.98)	THE REDNECK TEST VOLUME 43	64
67	66	65	35	**VARIOUS ARTISTS** ● MCA 11097 (10.98/16.98)	SKYNYRD FRYNDS	8
68	60	47	36	**WILLIE NELSON** LIBERTY/SBK 30420/EMI (10.98/16.98)	HEALING HANDS OF TIME	17
69	65	69	118	**JOHN MICHAEL MONTGOMERY** ▲[2] ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	8
70	67	70	18	**CHRIS LEDOUX** LIBERTY 28770 (10.98/15.98)	HAYWIRE	17
71	68	68	231	**GARTH BROOKS** ▲[13] LIBERTY 93866 (9.98/13.98)	NO FENCES	1
72	66	72	36	**TOBY KEITH** ▲ MERCURY 514421 (9.98 EQ/13.98) HS	TOBY KEITH	17
73	72	74	42	**RANDY TRAVIS** ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
74	65	64	41	**VARIOUS ARTISTS** ▲ MCA 10968 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
(75)	RE-ENTRY		5	**DOUG SUPERNAW** BNA 66396 (9.98/15.98)	DEEP THOUGHTS FROM A SHALLOW MIND	48

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,00 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums™

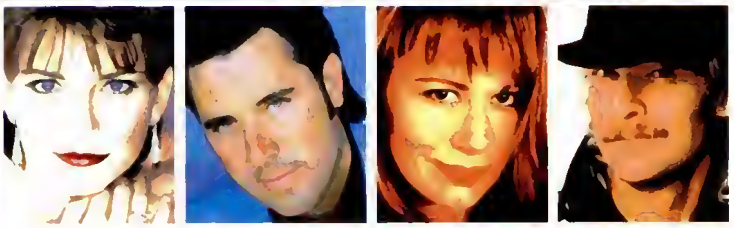
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

FOR WEEK ENDING FEBRUARY 25, 1995

THIS WEEK	LAST WEEK	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	**PATSY CLINE** ▲[5] MCA 12* (7.98/12.98) 167 weeks at No. 1	GREATEST HITS	197
2	2	**REBA MCENTIRE** ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	195
1	3	**HANK WILLIAMS, JR.** CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	11
1	1	**GEORGE STRAIT** ▲[2] MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	197
2	2	**THE CHARLIE DANIELS BAND** ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	197
1	1	**JOHN ANDERSON** ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	7
2	2	**GEORGE JONES** ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	182
1	10	**HANK WILLIAMS** MERCURY 823293 (7.98 EQ/10.98)	24 GREATEST HITS	7
1	1	**LORRIE MORGAN** ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	7
10	11	**WAYLON JENNINGS** ▲[4] RCA 8506* (8.98)	GREATEST HITS	73
11	9	**GEORGE STRAIT** ▲[2] MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	195
12	12	**KEITH WHITLEY** ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	49
13	15	**PATSY CLINE** MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	31
18	13	**GEORGE STRAIT** ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	40
15	16	**VINCE GILL** MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	7
18	19	**TANYA TUCKER** ● LIBERTY 91814 (9.98/13.98)	GREATEST HITS	21
18	14	**MARY CHAPIN CARPENTER** ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	21
18	14	**ALABAMA** ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	68
18	14	**THE BELLAMY BROTHERS** CURB 2146/MCA (4.98/11.98)	GREATEST HITS VOL. III	20
20	23	**ANNE MURRAY** ▲[4] LIBERTY 46058 (7.98/12.98)	GREATEST HITS	134
21	22	**CONWAY TWITTY** ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	21
22	18	**ALABAMA** ▲[3] RCA 7170* (9.98/13.98)	GREATEST HITS	189
23	20	**DOLLY PARTON** ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	129
24	—	**SAMMY KERSHAW** ▲ MERCURY 510161 (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	14
25	—	**TRAVIS TRITT** WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	3

Catalog albums are older titles which are registering significant sales. © 1995, Billboard/BPI Communications and SoundScan, Inc.





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Billboard® HOT COUNTRY™ SINGLES & TRACKS

FOR WEEK ENDING FEB. 25, 1995

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 139 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	3	3	15	**OLD ENOUGH TO KNOW BETTER** 1 week at No. 1 D.COOK (C.RAINS, W. HAYES)	◆ WADE HAYES (C) (V) COLUMBIA 77739
2	1	1	13	**MY KIND OF GIRL** J.HOBBS, E. SEAY, P.WORLEY (D. COCHRAN, J.JARRARD, M.POWELL)	◆ COLLIN RAYE (C) (V) EPIC 77773
3	1	13	12	**BEND IT UNTIL IT BREAKS** J.STROUD, J.ANDERSON (J.ANDERSON, L.DELMORE)	JOHN ANDERSON (V) BNA 64760
4	6	13	12	**YOU CAN'T MAKE A HEART LOVE SOMEBODY** T.BROWN, G.STRAIT (S.CLARK, J. MACRAE)	GEORGE STRAIT (C) (V) MCA 54964
6	1	6	13	**HERE I AM** E.GORDY JR. (T.ARATA)	◆ PATTY LOVELESS (C) (V) EPIC 77734
6	8	14	11	**TENDER WHEN I WANT TO BE** J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77780
1	1	8	11	**THIS TIME** M.MILLER, M.MCANALLY (M.MILLER, M.MCANALLY)	◆ SAWYER BROWN (C) CURB 76930
8	10	10	1	**THIS WOMAN AND THIS MAN** J.STROUD, J.FENNIMORE, M.GUNN)	◆ CLAY WALKER (V) GIANT 17995
8	14	14	11	**FOR A CHANGE** B.BECKETT, S.BESEN, J.S.SHERRILL)	◆ NEAL MCCOY (C) (V) ATLANTIC 87176
10	13	13	1	**AS ANY FOOL CAN SEE** T.SHARPE, J.ANDERSON, P.NIX, JOHN M. MONTGOMERY	◆ TRACY LAWRENCE ATLANTIC 87150
11	5	5	15	**THE FIRST STEP** J.CRUTCHFIELD (C.CRIDER, V.THOMPSON)	TRACY BYRD (C) (V) MCA 54945
12	14	14	6	**WHEREVER YOU GO** J.STROUD, D.BLACK (C.BLACK, H.NICHOLAS)	CLINT BLACK (V) RCA 64267
13	13	13	14	**BETWEEN AN OLD MEMORY AND ME** G.BROWN (K.BREGALL, C.CRAIG)	TRAVIS TRITT (C) (V) WARNER BROS. 18003
14	14	21	1	**THINKIN' ABOUT YOU** G.FUNDIS (G.REGAN, T.SHAPIRO)	◆ TRISHA YEARWOOD (C) (V) MCA 54973
15	13	20	13	**UPSTAIRS DOWNTOWN** N.LARKIN, H.SHEDD (T.KEITH, C.GOGG, JR.)	◆ TOBY KEITH (C) (V) POLYDOR 851 136
16	13	21	13	**AMY'S BACK IN AUSTIN** C.DINAPOLI, D.GRAU (LITTLE TEXAS (B.SEALS, S.A.DAVIS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 17800
17	21	21	13	**SOMEWHERE IN THE VICINITY OF THE HEART** D.COOK (B.LARDUNTY, R.CHUDACOFF)	◆ SHENANDOAH/ALISON KRAUSS LIBERTY ALBUM CUT
18	9	8	18	**LITTLE HOUSES** J.STROUD, D.STONE (M.CATES, S.EWING)	◆ DOUG STONE (V) EPIC 77716
19	22	26	11	**DOWN IN FLAMES** M.BRIGHT, T.DUBOIS (M.CLARK, J.STEVENS)	BLACKHAWK (C) (V) ARISTA 1-2769
				★★★ AIRPOWER ★★★	
20	24	31	7	**WHAT'LL YOU DO ABOUT ME** R.LANDIS, D.LINDE)	DOUG SUPERNAW (C) BNA 64214
				★★★ AIRPOWER ★★★	
21	28	38	4	**WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN)** T.BROWN (V.GILL, B.ANDERSON)	VINCE GILL (C) (V) MCA 54976
22	25	32	12	**LIPSTICK PROMISES** R.BENNETT (G.DUCAS, T.SILLERS)	◆ GEORGE DUCAS LIBERTY ALBUM CUT
23	16	1	15	**MI VIDA LOCA (MY CRAZY LIFE)** P.TILLIS, S.FISHELL (P.TILLIS, J.LEARY)	◆ PAM TILLIS (V) ARISTA 1-2759
24	30	34	12	**TRUE TO HIS WORD** C.FARREN (J.STEELE, C.FARREN, G.HARRISON)	◆ BOY HOWDY (C) CURB 76934
25	32	35	7	**LOOK WHAT FOLLOWED ME HOME** B.CHANCEY (D.BALL, T. POLK)	◆ DAVID BALL (C) (V) WARNER BROS. 17977
26	35	36	10	**LOOK AT ME NOW** B.J.WALKER JR., K.LEHNING (B.WHITE, D.GEORGE, J. TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64489
27	21	4	20	**YOU AND ONLY YOU** C.HOWARD, J. JONES, J.D.MARTIN)	◆ JOHN BERRY (V) LIBERTY 18137
28	36	43	4	**SO HELP ME GIRL** J.SLATE, J.DIFFIE (H.PERDEW, A.SPOONER)	◆ JOE DIFFIE (C) (V) EPIC 77808
29	34	37	14	**LITTLE BY LITTLE** D.COOK, D.HOUSE, R.BOWLES)	◆ JAMES HOUSE (C) (V) EPIC 77757
30	27	28	13	**SOUTHBOUND** B.CANNON, N.WILSON (M.MCANALLY)	◆ SAMMY KERSHAW (C) (V) MERCURY 856 410
31	23	10	17	**TILL YOU LOVE ME** T.BROWN, R.MCENTIRE (B.DIPIERO, G.BURR)	◆ REBA MCENTIRE (C) (V) MCA 54888
32	26	22	18	**NOT A MOMENT TOO SOON** J.STROUD, B.GALLIMORE (W.PERRY, J.BARNHILL)	◆ TIM MCGRAW CURB ALBUM CUT
33	39	41	6	**THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE)** G.FUNDIS (E.WHITE, C.CANNON)	◆ LARI WHITE (V) RCA 64233
34	29	25	18	**GOIN' THROUGH THE BIG D** M.WRIGHT (R.ROGERS, J.WRIGHT, M.WRIGHT)	MARK CHESNUTT (C) (V) DECCA 54941
35	33	27	19	**PICKUP MAN** J.SLATE, J.DIFFIE (H.PERDEW, K.K.PHILLIPS)	◆ JOE DIFFIE (C) (V) EPIC 77715
36	41	49	4	**BUBBA HYDE** M.POWELL, T.DUBOIS (C.WISEMAN, G.NELSON)	◆ DIAMOND RIO (C) (V) ARISTA 1-2787
37	47	59	3	**THE BOX** K.LEHNING (R.TRAVIS, B.MOORE)	◆ RANDY TRAVIS (V) WARNER BROS. 17970
38	58	—	2	**THE HEART IS A LONELY HUNTER** T.BROWN, R.MCENTIRE (M.D. SANDERS, E.HILL, K.WILLIAMS)	REBA MCENTIRE (V) MCA 54987
39	14	45	8	**I BRAKE FOR BRUNETTES** M.WRIGHT (S.RAMOS, R.AKINS)	◆ RHETT AKINS (C) (V) DECCA 54974
40	50	50	3	**GIVE ME ONE MORE SHOT** J.FUNDIS, ALABAMA (T.GENTRY, B.OWEN, R.ROGERS)	ALABAMA (V) RCA 64273
41	56	33	3	**SONG FOR THE LIFE** K.STEGALL, R.CROWELL)	◆ ALAN JACKSON (V) ARISTA 1-2792
42	13	14	5	**I SHOULD HAVE BEEN TRUE** D.COOK, R.MALO, S.LYNCH)	◆ THE MAVERICKS (C) (V) MCA 54975
43	48	50	7	**WHOSE BED HAVE YOUR BOOTS BEEN UNDER** R.J.LANGE, S.TWAIN, R.J.LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY 856 448
48	14	14	13	**I'LL NEVER FORGIVE MY HEART** S.HENDRICKS, D.COOK, R.DUNN, J.DUNN, D.DILLON)	BROOKS & DUNN (V) ARISTA 1-2779
45	45	33	33	**THIS IS ME** K.LEHNING, T.SHAPIRO, T.MCHUGH)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18062
48	33	29	33	**NIGHT IS FALLIN' IN MY HEART** M.POWELL, T.DUBOIS (D.LINDE)	DIAMOND RIO (C) (V) ARISTA 1-2764
14	48	33	33	**WHEN LOVE FINDS YOU** T.BROWN, V.GILL, M.OMARTIAN)	◆ VINCE GILL (C) (V) MCA 54937
48	48	13	13	**LOSING YOUR LOVE** S.HENDRICKS, V.GILL, K.FLEMING, H.DEVITO)	◆ LARRY STEWART (C) (V) COLUMBIA 77753
45	44	14	14	**I CAN BRING HER BACK** C.CUPIT, K.MELLONS, G.SIMMONS, D.DODSON)	◆ KEN MELLONS (C) (V) EPIC 77764
50	50	72	1	**BETWEEN THE TWO OF THEM** J.CRUTCHFIELD, M.CATES)	TANYA TUCKER LIBERTY ALBUM CUT
51	52	11	1	**BAD DOG, NO BISCUIT** R.LANDIS, J.CARLTON (W.KITCHENS, R.FERRELL)	◆ DARON NORWOOD (C) (V) GIANT 17958
52	52	52	1	**TRYIN' TO GET TO NEW ORLEANS** S.RIPLEY, W.RICHMOND (S.RIPLEY, W.RICHMOND, T.DUBOIS)	◆ THE TRACTORS (V) ARISTA 1-2784
52	11	54	1	**LOVE IS NOT A THING** R.SCRUGGS, M.S.CAWLEY, K.FLEMING, M.A.KENNEDY)	◆ RUSS TAFF (C) (V) REPRISE 18024/WARNER BROS.
54	50	50	14	**THE RED STROKES** A.REYNOLDS, J.GARVER, L.SANDERSON, J.YATES, G.BROOKS)	◆ GARTH BROOKS LIBERTY ALBUM CUT
55	50	50	3	**STAY FOREVER** A.REYNOLDS, J.ROONEY (B.TENCH, H.KETCHUM)	◆ HAL KETCHUM (C) (V) CURB MCG 76929
56	63	65	3	**LOOKING FOR THE LIGHT** S.BUCKINGHAM, B.HANLEY, L.HENGBER, T.MENSY)	◆ RICK TREVINO (C) (V) COLUMBIA 77800
				★★★ HOT SHOT DEBUT ★★★	
57	NEW ▶		1	**REFRIED DREAMS** J.STROUD, P.GALLIMORE, J.FOSTER, M.PETERSON)	◆ TIM MCGRAW (C) (V) CURB 76931
58	67	64	6	**THE KEEPER OF THE STARS** T.BROWN (D.LEE, D.MAYO, K.STALEY)	◆ TRACY BYRD MCA ALBUM CUT
59	61	58	5	**TYLER** H.SHEDD, D.DANIEL (D.DANIEL, L.ROGGE)	◆ DAVIS DANIEL (C) (V) POLYDOR 851 398
60	70	—	2	**LITTLE MISS HONKY TONK** S.HENDRICKS, D.COOK (R.DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2790
61	54	53	14	**TAKE THAT** J.CRUTCHFIELD (G.BURR, T.SHAPIRO)	◆ LISA BROKOP (C) PATRIOT 79072
62	NEW ▶		1	**WHAT MATTERED MOST** D.JOHNSON (G.BURR, V.MCLAMED)	◆ TY HERNDON (C) (V) EPIC 77843
63	68	70	4	**SEA OF COWBOY HATS** B.BECKETT, H.SHEDD (C.WRIGHT, D.DODSON, J.MELTON)	◆ CHELY WRIGHT (C) (V) POLYDOR 851 430
64	71	—	2	**ANYWAY THE WIND BLOWS** R.L.PHELPS, D.PHELPS, K.LEHNING (J.J.CALE)	◆ BROTHER PHELPS (C) (V) ASYLUM 64461
65	64	57	15	**ANGELS AMONG US** J.LEO, L.M.LEE, ALABAMA (B.HOBBS, D.GOODMAN)	◆ ALABAMA (C) (V) RCA 62643
66	69	—	2	**SOMEBODY WILL** J.LEO, W.ALDRIDGE, B.CRISLER, S.D.JONES)	TERRY MCBRIDE & THE RIDE (C) (V) MCA 54986
67	62	48	19	**HEART TROUBLE** P.WORLEY, E.SEAY, M.MCBRIDE (P.KENNERLEY)	MARTINA MCBRIDE (V) RCA 62961
68	NEW ▶		1	**GONNA GET A LIFE** M.WRIGHT (F.DYCUS, J.LAUDERDALE)	◆ MARK CHESNUTT (C) (V) DECCA 54978
69	66	66	4	**DEJA BLUE** J.SCAIFE, J.COTTON (C.WISEMAN, D.LOWERY)	◆ BILLY RAY CYRUS (C) (V) MERCURY 856 482
70	NEW ▶		1	**WHEN YOU SAY NOTHING AT ALL** R.SCRUGGS, D.SCHLITZ, P.OVERSTREET)	◆ ALISON KRAUSS & UNION STATION (V) BNA 64277
71	NEW ▶		1	**SHE FEELS LIKE A BRAND NEW MAN TONIGHT** S.GIBSON, A.TIPPIN, M.P.HILNEY)	◆ AARON TIPPIN (V) RCA 64272
72	NEW ▶		1	**I DON'T KNOW (BUT I'VE BEEN TOLD)** K.STEGALL, J.KELTON (W.DENNIS)	◆ WESLEY DENNIS (C) (V) MERCURY 856 486
73	65	62	5	**LOLA'S LOVE** B.CHANCEY, P.WORLEY (D.LINDE)	RICKY VAN SHELTON (C) (V) COLUMBIA 77792
74	72	71	6	**TOUGHER THAN THE REST** G.BROWN, J.BOWEN (B.SPRINGSTEEN)	◆ CHRIS LEDOUX LIBERTY ALBUM CUT
75	73	61	12	**WORKIN' MAN BLUES** B.BOUTON, M.POWELL, T.DUBOIS (M.HAGGARD)	◆ JED ZEPPELIN (V) ARISTA 1-2755

○ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications

HOT COUNTRY RECURRENTS

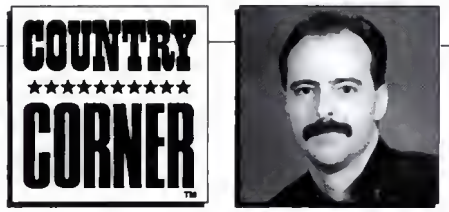
1	—	—	1	**GONE COUNTRY** K.STEGALL (B.MCDILL)	◆ ALAN JACKSON ARISTA
2	1	1	3	**TAKE ME AS I AM** S.HENDRICKS (B.DIPIERO, K.STALEY)	◆ FAITH HILL WARNER BROS
3	—	—	1	**DOCTOR TIME** S.BUCKINGHAM (S.LONGACRE, L.WILSON)	◆ RICK TREVINO COLUMBIA
4	2	3	3	**IF YOU'VE GOT LOVE** S.HENDRICKS (S.SESKIN, M.D. SANDERS)	JOHN MICHAEL MONTGOMERY ATLANTIC
5	5	5	6	**LIVIN' ON LOVE** K.STEGALL (A.JACKSON)	◆ ALAN JACKSON ARISTA
8	3	2	3	**IF I COULD MAKE A LIVING** J.STROUD (K.STEGALL, R.MURRAH, A.JACKSON)	◆ CLAY WALKER GIANT
7	4	4	6	**NOW I KNOW** G.FUNDIS (C.RAINS, C.GREENE, D.COOK)	◆ LARI WHITE RCA
8	6	10	14	**XXX'S AND OOO'S (AN AMERICAN GIRL)** G.FUNDIS, H.STINSON (A.RANDALL, M.BERG)	TRISHA YEARWOOD MCA
9	10	6	21	**BE MY BABY TONIGHT** S.HENDRICKS (E.HILL, R.FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
10	11	14	13	**DOWN ON THE FARM** J.STROUD, B.GALLIMORE (K.K.PHILLIPS, J.LASETER)	◆ TIM MCGRAW CURB
11	7	11	13	**THIRD ROCK FROM THE SUN** J.SLATE, J.DIFFIE (J.GREENEBAUM, S.WHIPPLE, T.MARTIN)	◆ JOE DIFFIE EPIC
12	9	13	7	**SHE'S NOT THE CHEATIN' KIND** D.COOK, S.HENDRICKS (R.DUNN)	◆ BROOKS & DUNN ARISTA
13	8	8	7	**KICK A LITTLE** C.DINAPOLI, D.GRAU, LITTLE TEXAS (P.HOWELL, D.O'BRIEN, B.SEALS)	◆ LITTLE TEXAS WARNER BROS
14	12	7	5	**I SEE IT NOW** J.STROUD (P.NELSON, L.BOONE, W.LEE)	◆ TRACY LAWRENCE ATLANTIC
15	14	9	7	**BABY LIKES TO ROCK IT** S.RIPLEY, W.RICHMOND (S.RIPLEY, W.RICHMOND)	◆ THE TRACTORS ARISTA
16	13	12	7	**THIRD RATE ROMANCE** B.CANNON, N.WILSON (R.SMITH)	◆ SAMMY KERSHAW MERCURY
17	16	17	14	**WHAT THE COWGIRLS DO** T.BROWN (V.GILL, R.NIELSEN)	◆ VINCE GILL MCA
18	—	—	1	**THE BIG ONE** T.BROWN, G.STRAIT (G.HOUSE, D.O'DAY)	GEORGE STRAIT MCA
19	15	15	5	**WHEN THE THOUGHT OF YOU CATCHES UP WITH ME** B.CHANCEY (D.BALL)	◆ DAVID BALL WARNER BROS
20	19	21	25	**WINK** B.BECKETT (B.DIPIERO, T.SHAPIRO)	◆ NEAL MCCOY ATLANTIC
21	17	19	18	**DREAMING WITH MY EYES OPEN** J.STROUD (T.ARATA)	◆ CLAY WALKER GIANT
22	22	16	11	**I TRY TO THINK ABOUT ELVIS** E.GORDY JR. (G.BURR)	◆ PATTY LOVELESS EPIC
23	18	18	11	**WHO'S THAT MAN** N.LARKIN, H.SHEDD (T.KEITH)	◆ TOBY KEITH POLYDOR
24	20	—	19	**LOVE A LITTLE STRONGER** M.POWELL, T.DUBOIS (C.JONES, B.CRITTENDEN, G.SWINT)	◆ DIAMOND RIO ARISTA
25	21	20	5	**SHUT UP AND KISS ME** J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER COLUMBIA

◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist

1N **AMY'S BACK IB AUSTIN** (Square West, ASCAP/Howke' Hits, ASCAP/Bed Brazos, OMI/Original Hometown Sheet, OMI) WBM
65 **ABBELS AMONB BS** (Beckaroo, BMI/Birchville, BMI) WBM
64 **ABBYWAY THE WIBO BLOWS** (Audygram, BMI)
1B **AS ANY FOOL CAN SEE** (Sony Tree, BMI/Tenlee, BMI/Golden Beed, ASCAP/New Clarian, ASCAP) HL/WBM
81 **BAO OOG, BO BISCUIT** (Careers-BMG, OMI/Four Of A Knd, BMI) HL
3 **BEBO IT BBTIL IT BBEAAS** (Alme, ASCAP/Bolmas Creek, ASCAP/Polygram Int'l, ASCAP/Foggy Jonz, ASCAP) HL/WBM
13 **BETWEEN AB OLD MEMOBY ABO ME** (EMI April, ASCAP/Keith Stegall, ASCAP/EMI Blackwood, BMI) HL
5B **BETWEEB TBE TWO OF TBEM** (Alabama Band, ASCAP/Wildcountry, ASCAP) WBM
37 **TBE BOE** (Sametimes Tao Win, ASCAP/All Nations, ASCAP/Nocturnal Eclipse, BMI/Careers-BMG, BMI/Minnelenka, OMI) WOM
36 **BUBBA HYDE** (Alma, ASCAP/Warner-Tamerlane, BMI/Mister Charlie, BMI) WBM
NB **OEJA BLUE** (Alma, ASCAP/Daddy Rabbit, ASCAP/DreamCatcher, ASCAP/Microplerus, ASCAP) WBM
1B **OOWN IB FLAMES** (Warner-Tamerlane, BMI/Thymy Dutchman, BMI/Jeff Stevens, BMI) WBM
11 **TBE FIBST STEP** (Stroudacaster, BMI/Lazy Nole, BMI/EMI April, ASCAP/Ides Of March, ASCAP) HL/WBM
8 **FOB A CHABGE** (Love This Town, ASCAP/All Over Town, BMI/Traa, BMI/New Wolf, BMI) WBM/HL
4B **GIVE ME ONE MOBE SBOT** (Meypop, BMI/Wildcountry, BMI) WOM
34 **GOIN' THBOUGB THE BIG O** (Meypop, BMI/Wildcountry, BMI/Boute Six, OMI/Songs Of Jasper, BMI/EMI Blackwood, BMI) HL/WBM
8B **BONBA GET A LIFE** (Warner Source, SESAC/Oynde Jam, SESAC/Mighty Nice, BMI/Loudersangs, BMI)
3B **THE HEABT IS A LONELY BBBTEB** (Starstruck Writers Group, ASCAP/Mark O, ASCAP/Sony Cross Keys, ASCAP/New Haven, BMI) WBM
N7 **BEABT TBOUBLE** (Irving, BMI/Littlemarch, BMI) WBM
5 **NEME I AM** (Monpreactive, ASCAP/Pookie Bear, ASCAP) WBM
3B **I BBAKE FOB BBONNETTES** (Beynsong, BMI/Nawe Sound, BMI/Lawyer's Wife, BMI/Sony Tree, OMI) HL
4B **1 CAB BBING NEB BACA** (Cupit, BMI/Cupit Memories, ASCAP)
72 **I BON'T BBOW (BOT I'VE BEEB TOLD)** (Warner-Tamerlane, BMI/JenEnLin, BMI)
44 **I'LL BEVEB FOBGIVE MY BEABT** (Sony Tree, BMI/Showbilly, BMI/Acuff-Rose, BMI) HL/WBM
42 **I SHOULD HAVE BEEB TBUE** (Sony Traa, BMI/Baul Mala, BMI/Night Bamhaw, ASCAP/Matanzas, ASCAP) HL
5B **THE NEEPED OF THE STABS** (Songs Of PolyGram, BMI/Pat Time, BMI/New Haven, BMI/Pulpit Rock, BMI/Murrah, BMI) HL/WOM
22 **LIPSTICK PBOMISES** (Polygram Int'l, ASCAP/Veg-O-Matic, ASCAP/Tom Collins, BMI) HL/WBM
29 **LITTLE BY LITTLE** (A N Ballins, OMI/Texascity, BMI/Meyapp, BMI/Wildcountry, BMI) WBM/HL
1B **LITTLE NOBSES** (Alabama Band, ASCAP/Wildcountry, ASCAP/Acuff-Rose, BMI) WBM
NB **LITTLE MISS HONKY TONK** (Sony Tree, BMI/Showbilly, BMI)
73 **LOLA'S LOVE** (EMI Blackwood, BMI) HL
2B **LOOK AT ME BOW** (Seventh Son, ASCAP/Bew Court, BMI) WBM
5B **LOOKIBN FOB THE LIGHT** (Starstruck Writers Group, ASCAP/WB, ASCAP/Patrix Janus, ASCAP/Heart Of A Child, ASCAP) WOM
25 **LOON WHAT FOLLOWED ME HOME** (EMI Blackwood, BMI/Forrest Hills, BMI) WOM/HL
4B **LOSINB YOBB LOVE** (Banafit, BMI/Irving, BMI/Eaglewood, BMI/Alma, ASCAP/Little Neme, ASCAP) WBM
53 **LOVE IS BOT A THING** (Illegal, BMI/Bugle, BMI/Moon Catcher, OMI/EMI April, ASCAP/My Pug, ASCAP) HL
23 **MI VIOA LOCA (MY CRAZY LIFE)** (Ben's Future, BMI/Sony Tree, BMI/DreamCatcher, ASCAP) HL/WBM
2 **MY BIBO OF GIBL** (Careers-BMG, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WOM/HL
4B **BINNT IS FALLIN' IB MY HEANT** (EMI Blackwood, OMI/Linda Manor, BMI/Bright Key, BMI) HL
32 **BOT A MOMEBT TOO SOOB** (Zamba, ASCAP/Suzi Bob, ASCAP) WOM
1 **OLD EBOUGB TO KNOW BETTEB** (Sony Tree, BMI) HL
35 **PICNBP MAB** (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
54 **TBE BED STBOAES** (Rio Breve, BMI/Sanderson, ASCAP/Criterion, ASCAP/Escuddle, ASCAP/Major Bob, ASCAP/Na Fences, ASCAP) WBM
57 **BEFBIED BBEAMS** (Zomba, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI)
63 **SEA OF COWBOY BATS** (Songs Of PolyGram, BMI/Sony Cross Keys, ASCAP/Ben Hall, ASCAP) HL
71 **SHE FEELS LIKE A BNABO NEW MAN TONINHT** (Acuff-Rose, BMI)
2B **SO NELP ME GIBL** (Songwriters Ink, OMI/Texas Wedge, ASCAP) HL
66 **SOMEBOOY WILL** (Bick Hall, ASCAP/Watertown, ASCAP/BMG, ASCAP)
17 **SOMEWBEBE IB TBE VICINITY OF TBE BEABT** (Design, ASCAP/Hidden Planet, BMI/Gouda, ASCAP/Buche, ASCAP) HL
41 **SONB FOB THE LIFE** (Tassa, BMI)
3B **SOUTNBOUBO** (Bagpiper, ASCAP) WOM
55 **STAY FOBEVEB** (WB, ASCAP/Blue Gator, ASCAP/Maverick, ASCAP/WB, BMI/Hecktone, BMI/Foreshadow, BMI) WOM
N1 **TANE TBAT** (MCA, ASCAP/Gary Burr, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) HL/WOM
8 **TBNOEB WNEB I WABT TO BE** (Why Walk, ASCAP) CLM
33 **THAT'S NOW YOB ABOW (WNEN YOB'BE IB LOVE)** (Almo, ASCAP/LeSongs, Ascap/Taste Auction, BMI/Wacissa River, OMI) WBM
14 **THINKIN' ABOUT YOB** (Sierra Home, ASCAP/AMH, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) WBM
45 **THIS IS ME** (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) WBM
7 **THIS TIME** (Traveler, Zoo, ASCAP/Beginner, ASCAP) WBM
8 **THIS WOMAN ABO THIS MAN** (Almo, ASCAP/Gamstuck, ASCAP/WB, ASCAP/Lanmmusic, ASCAP) WOM
31 **TILL YOU LOVE ME** (Little Big Town, BMI/American Made, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM
74 **TOBBNED TBAN THE BEST** (Bruce Springsteen, ASCAP) WBM
24 **TBUE TO BIS WOBO** (Forrenuff, ASCAP/Full Keel, ASCAP/Forren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Longitude, BMI/Georgian Hills, BMI) WBM
52 **TBYIN' TO GET TO NEW ORLEANS** (Warner-Tamerlane, BMI/Doy Bocking, BMI/Chinquapin, BMI/Nobois, ASCAP) WBM
5B **TYLEB** (Polygram Int'l, ASCAP/Daws Daniel, ASCAP/Ben Maffkine, ASCAP) NL
15 **UPSTAIBS OOWNTOWN** (Songs Of PolyGram, OMI/Tokeco, BMI) HL
20 **WNAT'LL YOB BO ABOUT ME** (Combine, ASCAP/EMI Blackwood, OMI) HL
62 **WNAT MATTEBED MOST** (Gary Burr, ASCAP/MCA, ASCAP/August Wind, BMI/Longitude, BMI/Alberta's Paw, BMI)
47 **WNEB LOVE FINOS YOB** (Benefit, BMI/Edward Grant, ASCAP/Middle C, ASCAP) WBM
7B **WNEN YOB SAY BOTBING AT ALL** (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI)
12 **WNEBEVEB YOB BO** (Blackened, BMI/Irving, BMI) WOM
21 **WNICN BBIOBE TO CBOSS (WNICB BBIOBE TO BUBN)** (Benefit, BMI/Sony Tree, BMI) WBM
43 **WNOSE BEO BAVE YOUB BOOTS BEEB UBOEB** (Shania Twain, BMI/Zomba, ASCAP) WBM
75 **WOBKIN MAB BLUES** (Sony Tree, BMI) HL
27 **YOU ABO OBLY YOB** (Great Cumberland, BMI/Diamond Struck, BMI/WB, ASCAP/Might Be, ASCAP) WBM
4 **YOU CAB'T MAKE A BEABT LOVE SOMEBOOY** (Victoria Kay, ASCAP/BMG, ASCAP/Little Beagle, ASCAP) HL



by Wade Jessen

FIRST TIME OUT: Oklahoman **Wade Hayes** becomes the first debut artist of 1995 to reach No. 1 on Billboard's Hot Country Singles & Tracks. "Old Enough To Know Better" is one of three songs on the album of the same name, which is No. 1 on Heatseekers and was co-written by Hayes and veteran Nashville tunesmith **Chick Rains.** Two additional titles on the project were co-written by Rains, whose writing credits include **Johnny Lee's** "One In A Million" and "Down To My Last Broken Heart" by **Janie Fricke.** Columbia senior VP of promotion **Debi Fleischer** says this chart feat is especially gratifying because a new Columbia artist hasn't topped this chart since **Mike Reid** did it in 1991 with "Walk On Faith."

CROSS-COUNTRY: BNA's **Doug Supernaw** leads the Airpower pack this week with the **Dennis Linde** tune "What'll You Do About Me" (24-20). Both **Randy Travis** and **the Forester Sisters** have recorded the song. Label execs, responding to several radio stations concerned that the lyric describes violent or obsessive behavior, are making an alternative version available. Supernaw is joined in the Airpower circle by **Vince Gill's** "Which Bridge To Cross" (MCA) at No. 21. Gill turns in the required number of detections for Airpower status in just four chart weeks. **Debbie Murray,** MD at KIKK/KILT Houston, cites "Which Bridge," along with **Clint Black's** "Wherever You Go" (RCA) and **George Strait's** "You Can't Make A Heart Love Somebody" (MCA), among the most popular songs of the week. Both Strait and Black are among the headliners at this year's Houston Livestock Show And Rodeo.

PASS THE SALSA: **Tim McGraw** (Curb) takes Hot Shot Debut honors on Billboard's Hot Country Singles & Tracks with the spicy "Refried Dreams" at No. 57. Five other new releases make their initial appearance on our chart, including Epic's newcomer **Ty Herndon** with "What Mattered Most" at No. 62. Meanwhile, **Mark Chesnutt's** "Gonna Get A Life" (Decca) checks in at No. 68. **Alison Krauss** and her band **Union Station** debut at No. 70 with their cover of **Keith Whitley's** "When You Say Nothing At All." This track, which appears on BNA's Whitley tribute album and Krauss' new set, is the top request-getter at WIVK Knoxville, Tenn., says PD/MD **Les Acree. Aaron Tippin** debuts at No. 71 with "She Feels Like A Brand New Man Tonight" (RCA), and Mercury's new traditionalist **Wesley Dennis** rounds out the week's debuts at No. 72 with "I Don't Know (But I've Been Told)."

GRASS ROOTS: **Alison Krauss** takes the Hot Shot Debut trophy at No. 31 on the Top Country Albums chart with the aforementioned "Now That I've Found You" (Rounder). A steady seller for the label with several prior bluegrass and gospel projects, Krauss' talents have added to the recent success of **Shenandoah's** "Somewhere In The Vicinity Of The Heart" (Liberty). The new Krauss album contains some previously released material and several new songs. Mercury's **Shania Twain** also debuts on the album chart at No. 65 with "The Woman In Me" on the strength of the debut single, "Whose Bed Have Your Boots Been Under." Meanwhile, **Garth Brooks'** "The Hits" (Liberty) remains planted firmly atop Billboard's Top Country Albums, his ninth week at No. 1. The Greatest Gainer award goes to **Tim McGraw's** "Not A Moment Too Soon" (Curb), increasing in excess of 3,000 units (No. 2), while the Pacesetter award goes to BNA's **Keith Whitley** tribute, with a 50% sales gain (71-55).

BLUEGRASS SOCIETY

(Continued from page 33)

the Del McCoury Band.

Winners in the individual instrument categories were: Roy Huskey Jr.—bluegrass bass fiddle; Gene Wooten—bluegrass dobro; Tony Rice—bluegrass guitar; Ronnie McCoury—bluegrass mandolin; J.D. Crowe—bluegrass banjo; Glen Duncan—bluegrass fiddle; old-time banjo—John Hartford; Chubby Wise—old-time fiddle.

Bluegrass promoter—Norman Adams; radio station—WOBO Cincinnati; DJ—Charlie Douglas, WSM Nashville; and regional newsletter—"Central Indiana Bluegrass Assn. Newsletter."

The SPBMA is headed by Chuck Stearman, in Kirksville, Mo.

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Soho's India Puts Zest Back In Salsa

INDIA INKS NEW SALSA BLEND: Like her label mate **Marc Anthony**, Soho Latino's fast-rising songstress **India** brings a distinct soul/gospel flavor to salsa, a marketing term masquerading as a tired musical genre that is in dire need of a fresh, new slant.



INDIA

Musical labels aside, India provides a hip vocal and musical bridge to young bicultural, urban Latinos eager to hear salsa blended with appealing and familiar Anglo grooves such as R&B and hip-hop. India's success in the Anglo dance market, combined with producer **Sergio George's** street sensibilities, allowed such a musical hybrid to emerge.

Moreover, this striking native New Yorker, whose muscular high-end voice recalls Angela Bofill, is the first woman to bring sassy self-confidence to the salsa table. At last, distaff salsa fans have a female idol whom male salsa fans admire. Unsurprisingly, her latest album "Dicen Que Soy" is a top 10 mainstay on the Billboard Latin 50. The eight-song set already has yielded two huge hits: the weepy "Nunca Voy A Olvidarte" and the fiery, stand-up-to-that-man testimonial "Ese Hombre," which undoubtedly will be her signature song.

Latin Notas



by John Lannert

But listening to India's studio work and watching her perform are two different things. India's riveting miniset during the six-act "Concierto Del Amor" revue Feb. 11 at Madison Square Garden was a volcanic audio-visual assault that sprung the delirious soldout crowd of 20,000 from its seats on several occasions.

To hear pulpit-shaking, gospel/soul intros wailed in Spanish with convincing authenticity served as powerful prologues to he-done-me-wrong narratives "Qué Ganas De No Verte Más" and "Ese Hombre." With dancer-cum-contortionist Willie Ninja slithering on the stage between her legs as she belted out "Qué Ganas," India affirmed to thousands of cheering Latinas in the house that role reversals are possible.

While India dominated the proceedings at "Concierto Del Amor," other acts on the lineup fared well, particularly headliner **Tito Rojas**, a smooth veteran from Puerto Rico whose crowd-pleasing set was cut short by time constraints. The longtime M.P. artist did manage, however, to get off a slinky version of his hit "Señora De Madrugada" before exiting.

Sony's salseros **Luis Enrique**, who is from Nicaragua, and Cuban-born **Rey Ruiz** each turned in entertaining shows, but neither drew excessive applause from a partisan Puerto Rican throng seemingly more interested in seeing homebred acts perform. By contrast, Rodven's trombonist **Edgar Joel**, with vocalist **Anthony Colón**, drew howls and applause from the audience when Joel and his trombonists fastened the Puerto Rican flag onto their instruments. The leadoff act, **Manny Manuel**, turned in a crowd-pleasing performance that marked the ex-lead vocalist of **Los Sabrosos Del Merengue** as a future star. The handsome P.R. native especially revved up the audience when he sang "Rey De Corazones," the galloping title track from his debut album, released last year on RMM's upstart Merengazo imprint.

The concert's promoter, **Ralph Mercado**, said after the show that the 4½-hour event was one act too long. He was right. Still, the breaks during set changes were brief, and much of the crowd stayed after seeing India, who was fourth on the bill. After all, there were many free agents in the audience, and no one seemed to be in much of a hurry to leave.

MEXICO NOTAS: The Mexican peso crisis has prompted Warner Music Mexico to pare 25 employees from its ranks, with EMI Music Mexico letting go of five. So far, no other majors have cut staff. Earlier this month, Mexican labels hoisted their prices by 15%-25%, as the peso struggled to hover in the range of 5.3-5.5 pesos to the dollar. Despite the generally tranquil attitude of Mexican labels execs in recent weeks, there still seems to be an uneasy, calm-before-the-storm vibe in the air. Meanwhile, the Mexican government mulls pegging the peso to the dollar and creating a currency board to oversee the peso's performance ... Check out the Boxscore section in the Feb. 18 issue of Billboard in which **the Rolling Stones** topped the listing by ringing up $11,784,755 in gross receipts for their four January shows at Hermanos Rodríguez Autodromo in Mexico City, which OCESA and BCL Group promoted. The Stones

(Continued on next page)

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL/DISTRIBUTING LABEL	TITLE
				★★★ No. 1 ★★★	
1	1	1	4	**BRONCO** FONOVISA	QUE NO ME OLVIDE 3 weeks at No. 1
2	2	12	4	**SELENA** EMI LATIN	FOTOS Y RECUERDOS
3	4	13	3	**LUIS MIGUEL** WEA LATINA	TODO Y NADA
4	11	18	4	**LOS REHENES** FONOVISA	PREGUNTAME A MI
5	7	10	11	**LIBERACION** FONOVISA	VUELVE MI AMOR
6	5	5	12	**CRISTIAN** MELODY/FONOVISA	CON TU AMOR
7	6	9	14	**LOS MIER** FONOVISA	TE AMO
8	13	11	17	**LUIS MIGUEL** WEA LATINA	◆ LA MEDIA VUELTA
9	18	16	4	**BANOA PACHUCO** LUNA/FONOVISA	MITAD TU, MITAO YO
10	8	3	16	**SELENA** EMI LATIN	◆ NO ME QUEOA MAS
11	17	25	3	**MYRIAM HERNANDEZ** WEA LATINA	◆ ESE HOMBRE
12	3	2	18	**LA MAFIA** SONY	◆ ME DUELE ESTAR SOLO
13	16	15	14	**PEDRO FERNANDEZ** POLYGRAM LATINO	MI FORMA DE SENTIR
14	15	7	12	**LOS TEMERARIOS** AFG SIGMA	QUE POCA SUERTE
15	10	4	11	**FITO OLIVARES** FONOVISA	EL COLESTEROL
16	12	8	7	**MARCO ANTONIO SOLIS** FONOVISA	POPURRI
17	9	6	14	**LUCERO** MELODY/FONOVISA	SIEMPRE CONTIGO
				★★★ AIRPOWER ★★★	
18	24	—	2	**LOS MIER** FONOVISA	BORDADA A MANO
19	19	22	4	**EDNITA NAZARIO** EMI LATIN	COMO ANTES
20	20	23	3	**OLGA TANON** WEA LATINA	◆ ENTRE LA NOCHE Y EL DIA
21	14	14	6	**LOS TIRANOS OEL NORTE** FONOVISA	NO VOLVERE
22	34	—	2	**SPARX** FONOVISA	QUE DEBO HACER
23	21	19	13	**LA DIFERENZIA** ARISTA TEXAS/BMG	LINDA CHAPARRITA
24	26	35	4	**PAQUITO HECHAVARRIA** SONY	PIANO
25	25	26	4	**EMILIO** EMI LATIN	DONDE ANDARA
26	23	21	6	**FRANKIE RUIZ** RODVEN	MIRANDOTE
27	27	28	18	**SPARX** FONOVISA	◆ TE AMO, TE AMO, TE AMO
28	36	36	4	**DIVINO** FONOVISA	LLORARAS
29	NEW ▶		1	**FAMA** SONY	AMOR PERDONAME
30	NEW ▶		1	**FITO OLIVARES** FONOVISA	CUPIDO BANDIOO
31	28	30	6	**ANNA ROMAN** SONY	CARTA OE AMOR
32	32	31	6	**LOS FUGITIVOS** RODVEN	LA NOVIA
33	RE-ENTRY		9	**JORGE LUIS CABRERA** MUSART/BALBOA	MUSICA ROMANTICA
34	37	—	2	**LA TROPA F** MANNA/WEA LATINA	LAGRIMAS
35	NEW ▶		1	**DAVID LEE GARZA** EMI LATIN	UNA NOCHE MAS
36	22	17	15	**FAMA** SONY	◆ QUIERO VOLVERTE A VER
37	38	—	2	**RICARDO ARJONA** SONY	REALMENTE NO ESTOY TAN SOLO
38	35	—	2	**LOS TRAILEROS DEL NORTE** FONOVISA	DECIR AMANTE
39	RE-ENTRY		6	**RAMON AYALA JR.** SONY	POR SUPUESTO QUE TE AMO
40	NEW ▶		1	**GRACIELA BELTRAN** EMI LATIN	TESORO

POP — 34 STATIONS

1 **LUIS MIGUEL** WEA LATINA TODO Y NADA
2 **MYRIAM HERNANDEZ** WEA LATINA ESE HOMBRE
3 **EDNITA NAZARIO** EMI LATIN COMO ANTES
4 **CRISTIAN** MELODY/FONOVISA CON TU AMOR
5 **OLGA TANON** WEA LATINA ENTRE LA NOCHE Y EL OIA
6 **LUCERO** MELODY/FONOVISA SIEMPRE CONTIGO
7 **RICARDO ARJONA** SONY REALMENTE NO ESTOY
8 **LAURA PAUSINI** WEA LATINA AMORES EXTRANOS
9 **EMMANUEL** SONY QUIERO UN BESO
10 **CHAYANNE** SONY GAVILAN O PALOMA
11 **BRAULIO** SONY SOLOS TU Y YO
12 **PEORO FERNANOEZ** POLY GRAM LATINO MI FORMA...
13 **RICARDO MONTANER** EMI LATIN EL MUNDO
14 **JUAN GABRIEL** ARIOLA/BMG MURIENDO DE AMOR
15 **CHARLIE MASSO** SONY AUN ME GUSTAS TU

TROPICAL/SALSA — 21 STATIONS

1 **PAQUITO HECHAVARRIA** SONY PIANO
2 **FRANKIE RUIZ** RODVEN MIRANDOTE
3 **GILBERTO SANTA ROSA** SONY MAL HERIDO
4 **LUIS ENRIQUE** SONY ROMANTICOS AL RESCATE
5 **OLGA TANON** WEA LATINA ENTRE LA NOCHE Y EL OIA
6 **TITO ROJAS** M P TAMBIEN NOS QUELE
7 **INDIA** SOHO LATINO/SONY QUE GANAS DE NO...
8 **WILLIE COLON & RUBEN BLADES** SONY TRAS LA...
9 **EDNITA NAZARIO** EMI LATIN COMO ANTES
10 **LUIS MIGUEL** WEA LATINA TODO Y NADA
11 **RIKARENA** J&N/EMI LATIN NUNCA TE MENTI
12 **VICTOR MANUELLE** SONY POR EJEMPLO
13 **ALEX O'CASTRO** RODVEN SUENO DESPIERTO
14 **GIRO** SDI/SONY SIENTEME
15 **ROBERTO ROENA** M P LOS CAMINOS DE MI GENTE

REGIONAL MEXICAN — 68 STATIONS

1 **BRONCO** FONOVISA QUE NO ME OLVIDE
2 **LOS REHENES** FONOVISA PREGUNTAME A MI
3 **LIBERACION** FONOVISA VUELVE MI AMOR
4 **SELENA** EMI LATIN FOTOS Y RECUERDOS
5 **LOS MIER** FONOVISA TE AMO
6 **BANOA PACHUCO** LUNA/FONOVISA MITAD TU...
7 **FITO OLIVARES** FONOVISA EL COLESTEROL
8 **LOS MIER** FONOVISA BORDADA A MANO
9 **MARCO ANTONIO SOLIS** FONOVISA POPURRI
10 **SELENA** EMI LATIN NO ME QUEDA MAS
11 **LA MAFIA** SONY ME OUELE ESTAR SOLO
12 **LOS TEMERARIOS** AFG SIGMA QUE POCA SUERTE
13 **TIRANOS OEL NORTE** FONOVISA NO VOLVERE
14 **LUIS MIGUEL** WEA LATINA LA MEDIA VUELTA
15 **SPARX** FONOVISA QUE DEBO HACER

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 500 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1995 Billboard/BPI Communications, Inc

Selena Reigns At Tejano Awards

■ BY RAMIRO BURR

SAN ANTONIO, Texas—Selena dominated the 15th annual Tejano Music Awards, winning six of 15 categories during a ceremony held here Feb. 11 at the Alamodome. The EMI Latin superstar was followed by label mate Emilio, who won three awards.



SELENA

Named female entertainer for the seventh consecutive year, Selena also won the album of the year, orchestra category, for the third straight year with her smash hit, "Amor Prohibido." That record has been nominated for a Grammy in the best Mexican-American performance, which she won last year.

Selena also collected hardware for female vocalist and record of the year ("Amor Prohibido") and Tejano crossover song ("Techno Cumbia"). The 23-year-old Lake Jackson, Texas, native shared the song of the year kudos with Pete Astudillo. Selena's English-language album for SBK is due out in May.

Emilio—signed by Liberty Records in 1994—won male entertainer and male vocalist, as well as vocal duo for his performance with label mate Roberto Pulido on "Ya Ahora Es Tarde." The next day, Feb. 12, Emilio made his second consecutive appearance at the San Antonio Livestock Show, performing two soldout shows at Freeman Coliseum.

La Diferenzia, Arista-Texas' Grammy nominee this year in the Mexican-American category, won most promising band. The three latest albums by Selena ("Amor Prohibido"), Emilio ("Soundlife"), and La Diferenzia ("La Diferenzia") appeared in the top 10 of the Billboard Latin 50 in the Feb. 18 issue.

More than two-dozen artists performed or presented trophies at the Tejano Music Awards, including Jay Perez, Emilio, Pulido, Stephanie Lynn & High Energy, Ruben Ramos, Gary Hobbs, Joe Jama, Pete Astudillo, Roel Martinez, Jorge Alejandro, La Diferenzia, Fandango USA, and Liberty Band.

The 1995 edition of the TMA marked the first time in three years that all the record labels participated in the awards. In April 1992, four labels—Sony Discos, Rodven, Freddie, and Fonovisa—pulled out, citing what they considered improprieties in the voting process.

However, none of the labels offered any hard evidence to support their allegations. By last fall, the labels returned to the event. Only Grammy winner Little Joe and Sony's flagship Tejano/pop act La Mafia still sat out the awards. The votes at this year's awards were compiled from random ballots sent to 50,000 Latino households in Texas.

The TMA capped a busy week of showcases and receptions spotlighting the Tejano music industry. On Feb. 10, the TMA Fanfair/Talent Showcase drew an estimated 20,000 fans to San Antonio's Market Square to see upstart acts, as well as receive free autographs, photographs, posters, and CD singles.

Here is the complete list of winners:

Song of the year: "Bidi Bidi Bom Bom," Selena/Pete Astudillo.
Most promising band: La Diferenzia.
Male entertainer: Emilio.
Female entertainer: Selena.
Male vocalist: Emilio.
Female vocalist: Selena.
Vocal duo: Emilio and Roberto Pulido.
Album of the year, orchestra: "Amor Prohibido," Selena.
Album of the year, conjunto progressive: "Ya Me Cansé," David Lee Garza.
Album of the year, conjunto traditional: "Tres Ramitas," Hometown Boys.
Tejano country song: "She Can't Say I Didn't Cry," Rick Trevino.
Tejano crossover song: "Techno Cumbia," Selena.
Record of the year: "Amor Prohibido," Selena.
Instrumental: "El Tren," Los Chamacos.
Showband: Culturas.

LATIN NOTAS

(Continued from preceding page)

also placed second, grossing $4,527,556 in three concerts at Pacaembu Stadium in São Paulo, Brazil, which BCL and Promoter Marketing produced. The *average* ticket price in Mexico City worked out to be just under a rather phat $58; the average ticket ducat in São Paulo was about $34.50 . . . Has country music arrived in Monterrey? A Mexican-glazed version appears to be attracting fans. The two biggest acts playing fiddle and steel guitar are Disa's **Wild West** and MCM's **Caballo Dorado,** both of which could easily slide into Nashville—if they sang in English. Execs from the majors, such as **Lydia Salazar,** label director of Warner Music Mexico's roots imprint Raza, are mulling the possibility of inking Mexican country artists. There also is a dance that goes along with this hybrid sound. Time to book these bands on "El Gran Viejo Opry."

MISCELLANEA: Despite the re-entry of all major labels into the Tejano Music Awards this year, perennial TMA power EM1 Latin still won 10 of 15 awards . . . Speaking of Tejano, heralded country-music television program "Austin City Limits" airs "Tejano Music Special" Saturday (25). Appearing on the show is an all-Arista/Texas lineup featuring **Freddy Fender, Flaco Jiménez, La Diferenzia, Joel Nava,** and **Rick Orozco.** In January, Tribute Entertainment's "The Road" offered a fine segment on Tejano music that included commentary from both Tejano stars (**Selena, Emilio,** Fender), and country notables (**Brooks & Dunn, Willie Nelson**) . . . Latino rockers **Gunhill Road, King Changó, Lotus,** and **Situación Zero** are booked to perform Feb. 26 at SOB's in New York. This rare rock *en español* happening in Gotham is being promoted by a local organization of Latino rock aficionados called Rock De Los '90s.

CHART NOTES: Tropical stations WRYM-FM Hartford, Conn., and WRMQ-AM Orlando, Fla., have been dropped from the panel of reporting stations to Hot Latin Tracks. There now are 19 tropical/salsa stations and 113 total stations.

Bronco's "Qué No Me Olvide" (Fonovisa) tops the Hot Latin Tracks for the third straight week and now holds an astonishing 821-point lead over **Selena's** No. 2 entry, "Fotos Y Recuerdos."

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TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST / LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	9	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98) 4 wks at No. 1	IMMORTAL BELOVED
2	2	49	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT
3	3	24	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
4	4	22	CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
5	5	231	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
6	NEW▶		VARIOUS ARTISTS TELDEC 98724 (10.98/15.98)	SENSUAL CLASSICS, TOO
7	6	22	JAN GARBAREK/HILLIARD ENSEMBLE ECM 21525 (9.98/15.98)	OFFICIUM
8	NEW▶		ORPHEUS CHAMBER ORCHESTRA (SHAHAM) DG 43993 (10.98 EQ/15.98)	VIVALDI: THE FOUR SEASONS
9	8	7	SEQUENTIA DEUTSCHE HARMONIA MUNDI 77320 (9.98/15.98)	VON BINGEN: CANTICLES OF ECSTASY
10	NEW▶		KRONOS QUARTET NONESUCH 79456 (10.98/16.98)	PERFORMS PHILIP GLASS
11	11	107	CECILIA BARTOLI LONDON 436267 (10.98 EQ/15.98)	IF YOU LOVE ME
12	12	24	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 407109 (13.98/18.00)	LOVE'S ILLUSION
13	7	7	CHICAGO SYM. & CHORUS (NELSON) NONESUCH 79348 (10.98/15.98)	GORECKI: MISERERE, OP. 40
14	9	17	ST. LOUIS SYMPHONY ORCH. (SLATKIN) RCA 61673 (9.98/15.98)	ORFF: CARMINA BURANA
15	10	4	MARIA CALLAS EMI CLASSICS 55216 (9.98/15.98)	LA DIVINA 3

TOP CLASSICAL CROSSOVER™

			★★ NO. 1 ★★	
1	1	14	GERMAINE FRITZ/EMILY VAN EVERA ANGEL 55236 (10.98/15.98) 10 wks at No. 1	VISION: MUSIC OF HILDEGARD VON BINGEN
2	2	55	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
3	3	59	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
4	4	20	VARIOUS ARTISTS WINDHAM HILL 11150 (9.98/15.98)	BACH VARIATIONS
5	6	22	JAMES GALWAY RCA 62700 (9.98/15.98) HR	WIND OF CHANGE
6	7	22	PLACIDO DOMINGO ANGEL 55263 (9.98/15.98)	OE MI ALMA LATINA
7	5	4	LONDON SYMPHONY ORCHESTRA ANGEL 55344 (9.98/15.98)	STING: FORTRESS
8	8	4	ROYAL PHILHARMONIC (CLARK) HOLLYWOOD RECORDS 62006 (10.98/16.98)	THE QUEEN COLLECTION
9	9	15	JOHN WILLIAMS & THE BOSTON POPS ORCH. SONY CLASSICAL 66294 (9.98 EQ/15.98)	IT DON'T MEAN A THING IF IT . . .
10	10	120	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
11	11	100	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
12	RE-ENTRY		LESLEY GARRETT SILVA AMERICA 1022 (9.99/15.99)	ANDREW LLOYD WEBBER: LOVE SONGS
13	12	38	LONDON SYMPHONY ORCHESTRA RCA 62526 (9.98/15.98)	SYMPHONIC ROLLING STONES
14	15	61	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY
15	RE-ENTRY		JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA SONY CLASSICAL 53380 (9.98 EQ/15.98)	UNFORGETTABLE

TOP OFF-PRICE CLASSICAL™

			★★ NO. 1 ★★	
1	1	31	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98) 23 weeks at No. 1	MYSTICAL CHANTS
2	2	30	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS
3	5	29	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
4	NEW▶		VARIOUS ARTISTS PRO ARTE 1030 (14.98/24.98)	ROMANCE AND ROSES
5	4	23	VARIOUS ARTISTS INFINITY DIGITAL 57243 (8.98 EQ)	VIVALDI: THE FOUR SEASONS
6	NEW▶		KINGSTON SYMPHONY ORCHESTRA MICHELE RECORDS 2501 (7.98/9.98)	ANIMATED CLASSICS
7	6	3	VARIOUS ARTISTS PHILIPS 446377 (5.98 EQ/10.98)	MOZART FOR YOUR MIND
8	3	10	VARIOUS ARTISTS INFINITY DIGITAL 57231 (4.98 EQ)	GREAT MOZART SYMPHONIES
9	7	13	VARIOUS ARTISTS INFINITY DIGITAL 57257 (4.98 EQ)	CHOPIN: THE ROMANTIC PIANO
10	12	3	VARIOUS ARTISTS SONY CLASSICAL 64052 (5.98/9.98)	BEETHOVEN-GREATEST HITS
11	11	19	VARIOUS ARTISTS MADACY 5417 (5.98/9.98)	50 CLASSICAL MASTERPIECES
12	14	11	VARIOUS ARTISTS CAMED CLASSICS 8753 (2.98/4.98)	THE VERY BEST OF MOZART
13	RE-ENTRY		WURTTEMBERG ORCHESTRA VOX ALLEGRETTO 8098 (2.99/4.49)	PACHELBEL CANON & OTHER WORKS
14	RE-ENTRY		VARIOUS ARTISTS SONY CLASSICAL 64053 (5.98 EQ/9.98)	MOZART: GREATEST HITS
15	10	3	VARIOUS ARTISTS INFINITY DIGITAL 57216 (4.98 EQ)	BACH: BRANDENBURG CONCERTOS 3, 4 & 6

○ Albums with the greatest sales gains this week ● Recording Industry Assn Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. HR

Jazz BLUE NOTES



by Jeff Levenson

SENIORS AT PLAY: It's not quite the Geritol Brigade, but Columbia's "Legendary Pioneers" are a tad older than the usual run of jazz artists coveted by major labels. After introducing the series in 1993 (with works from **George Wein, Doc Cheatham,** and **Alvin Batiste**), Columbia decided to give the seniors a rest—until now, with this latest batch of titles, from pianist-vocalist **Valerie Capers,** altoist **Lou Donaldson,** and bassist **Milt Hinton.**

Capers, whose "Come On Home" should offset the notion that she is vastly underrecorded, is one of jazz's special stories—the first sightless person to graduate from the Juilliard School Of Music (in the '50s), and now chairman of the City University Of New York's Bronx Community College.

Donaldson, of course, first made his name in the '50s and '60s as a soulful, swinging, hard-bop specialist. His Columbia debut, "Sentimental Journey," finds him winking in the direction of his chief inspiration and influence, **Charlie Parker.**

Hinton, at 84 the one jazz artist least likely to end up in God's waiting room playing shuffleboard (Miami, I think it's called), is experiencing a renaissance of sorts: two books of photography and a featured role in the Oscar-nominated documentary film "A Great Day In Harlem." His "Laughing At Life" is a long overdue reminder that the few guys remaining who were actually around during jazz's formative years probably have a story or two to tell.

FOLLOWING A LITERARY BEAT: Drummer **Arthur Taylor,** who died Feb. 6 at the age of 65, was a rarity in jazz: a musicisn keen on documenting the thoughts and comments of his confrères. While living an expatriate's life in Europe during the '60s and '70s (first in France and then Belgium), Taylor interviewed many musicians who passed his way (including **Ornette Coleman, Max Roach, Randy Weston,** and **Dexter Gordon**).

Their exchanges were collected in Taylor's celebrated "Notes And Tones" (Da Capo Press), a book that examined the far-from-home jazzmen's prevailing views on racism, music, drugs, life. Taylor, himself a complicated person who fronted a veneer of gentility while seemingly wrangling with a host of latent emotions, was hent on msking s contribution that transcended the myriad recordings he had worked on. Those included **John Coltrane's** "Giant Steps," **Miles Davis'** "Miles Ahead," and **Thelonious Monk's** "Town Hall Concert."

Though he was a musician's musician whose drumming was truly recognized for its swingful, understated elegance (he hsd just finished a Verve recording with organist **Jimmy Smith,** slated for issue in June), his legacy likely will include his words as much as his music.

Trumpeter **Art Farmer,** a fellow expatriate who first worked with Taylor in the early '50s, offered this assessment of his late colleague: "It's one thing to *talk* about talking with jazz musicians, it's quite another to actually do it. Arthur had wonderful ears, which he used, whether he was playing on the bandstand or being a writer. He knew how to listen."

STUFF: Pianist **Gonzalo Rubalcaba,** one of the esteemed few to make it to this year's Grammy's nomination list (best jazz instrumental performance, for "Rhapsodia"), gets a guest shot bending the ivories the night of the telecast, March 1 . . . Producer and Prestige Records founder **Bob Weinstock,** who made his first disc before some of us were born (1949), has returned to the studio (this time as executive producer) to capture the Milestone debut of drummer **Duffy Jackson.** For those unfamiliar with Jackson's work, he is the son of renowned bassist **Chubby Jackson,** has motored the big bands of **Count Basie** and **Illinois Jacquet,** and has earned the right to be considered a powerhouse.

Classical KEEPING SCORE



by Heidi Waleson

CUT AND PRINT: It's hard to imagine who exactly will be the audience for the **Gérard Corbiau** film "Farinelli," but opera fans will certainly want to catch it, or at least its soundtrack on Auvdis' label Travelling (distributed by Harmonia Mundi). The picture is due for release in March and already has earned an Oscar nomination for best foreign film. (See Global Music Pulse, page 47.)

For this highly romanticized tale based on the life of castrato singer **Farinelli** (1705-1782), the filmmaker had to figure out how to create a castrato voice, given the fact that the traditional method for doing so is not legal in any state I know of. His solution was to use two singers, countertenor **Derek Lee Ragin** and soprano **Ewa Mallas Godlewska,** to span Farinelli's 3½-octave vocsl range, then digitally fuse and homogenize the tone quality of their voices in order to create a single voice. The result is a remarkable sound, combining male timbre and weight with female brilliance throughout the range.

The plot, which has Farinelli (**Stéfano Dionisi**) and his brother (**Enrico Lo Verso**) seducing women across the length of Europe in a unique one-two system, borders on the absurd, but the long stretches of Farinelli singing, with full 18th-century baroque opera costumes and scenery, and the subplot sbout his conflict with **Handel** (**Jeroen Krabbé**), should prove absorbing for fans of 18th-century opera—and maybe for some people who didn't know they were. According to Harmonia Mundi, the soundtrack sold 250,000 copies in Europe in six weeks, and **Melvin Jahn,** classical manager of Tower Records in Berkeley, Calif., has his sales campaign all ready with a catchy tag line: Music Minus Two.

LET'S EDUCATE: Here's a way to use some of that old video footage: repackage it as educational material. RCA Victor has started a new line, "Classic Encounters," which features **Robert Winter,** the lecturer and musicologist who scored a hit with Voyager's CD-ROM interactive classical music series. For the first three RCA videos, Winter, who is engaging and amusing, does a stand-up talk with piano about each piece for a studio audience, occasionally crosscutting to the videotaped performance.

He has particular fun with the teenaged **Evgeny Kissin** playing **Tchaikovsky's** Piano Concerto No. I. A full performance of the work follows each talk (the other two initial releases feature the "1812 Overture" and "Eine Kleine Nachtmusik"). The videos are billed as "an introduction to classical music for children and adults"—well, even the diverting Mr. Winter is still basically doing musical analysis, so it's probably not the way to your 8-year-old's heart.

WHITHER PUBLIC RADIO: Attendees of the Music Personnel Conference in Nashville reported lots of discussion about the crisis in classical music and public radio's place in that. High on the agenda was a face-off between stations that stick to a pure "western classical music" format and those that cast their nets wider for music and introduce Indian ragas and other national music styles in hopes of sttracting new listeners. No consensus, needless to say, on that score. But some anecdotal evidence—a woman who launched a station in Kentucky set out suggestion boxes and went from nothing but **Pachelbel's** "Canon" to requests for **Shostakovich**—suggests that folks out there are listening where you might least expect it.

Billboard® FOR WEEK ENDING FEBRUARY 25, 1995

Top Jazz Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / LABEL & NUMBER [DISTRIBUTING LABEL]	TITLE
			★ ★ ★ NO. 1 ★ ★ ★	
1	1	33	**TONY BENNETT** ● COLUMBIA 66214	33 weeks at No. 1 MTV UNPLUGGED
(2)	3	21	**MARCUS ROBERTS** COLUMBIA 66437 HS	GERSHWIN FOR LOVERS
3	4	31	**GROVER WASHINGTON, JR.** COLUMBIA 64319	ALL MY TOMORROWS
4	2	4	**CHRISTIAN MCBRIDE** VERVE 523 989	GETTIN' TO IT
5	5	22	**JOSHUA REDMAN QUARTET** WARNER BROS 7072 HS	MOOD SWING
6	6	3	**GRP ALL-STAR BIG BAND** GRP 9800	ALL BLUES
7	9	87	**HARRY CONNICK, JR.**▲ COLUMBIA 53172	25
8	8	71	**SOUNDTRACK** HOLLYWOOD 61357	SWING KIDS
9	7	65	**TONY BENNETT** COLUMBIA 57424	STEPPIN' OUT
(10)	19	3	**JACKY TERRASSON** BLUE NOTE 29351/CAPITOL	JACKY TERRASSON
11	11	46	**ETTA JAMES** PRIVATE 82114	MYSTERY LADY
12	12	21	**PERLMAN/PETERSON** TELARC 83341	SIDE BY SIDE
(13)	20	2	**ROSEMARY CLOONEY** CONCORD 4633	DEMI-CENTENNIAL
14	15	65	**ELLA FITZGERALD** VERVE 519 084	THE BEST OF THE SONGBOOKS
15	10	67	**CASSANDRA WILSON** BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
(16)	NEW ▶		**JOE LOVANO** BLUE NOTE 29269/CAPITOL	RUSH HOUR
17	13	19	**VARIOUS ARTISTS** ATLANTIC 82699	BURNING FOR BUDDY- A TRIBUTE TO THE MUSIC OF BUDDY RICH
(18)	RE-ENTRY		**CHET BAKER** BLUE NOTE 28262/CAPITOL	MY FUNNY VALENTINE
19	14	19	**MARK WHITFIELD** VERVE 523 591	TRUE BLUE
20	17	3	**CHARLIE PARKER** [illegible]	CHARLIE PARKER WITH STRINGS: THE MASTER TAKES
21	18	17	**DAVE BRUBECK** TELARC 83363	JUST YOU, JUST ME
(22)	NEW ▶		**VARIOUS ARTISTS** LEGACY 66954/COLUMBIA	THE VERY THOUGHT OF YOU: JAZZ FOR LOVERS
23	16	62	**BILLIE HOLIDAY** VERVE 513 943	BILLIE'S BEST
24	21	4	**THE TEODROSS AVERY QUARTET** GRP 9788	IN OTHER WORDS
25	22	40	**DIANE SCHUUR/B.B. KING** GRP 9767	HEART TO HEART

TOP CONTEMPORARY JAZZ ALBUMS™

			★ ★ ★ NO. 1 ★ ★ ★	
(1)	1	115	**KENNY G**▲² ARISTA 18646	66 weeks at No. 1 BREATHLESS
2	2	4	**PAT METHENY GROUP** GEFFEN 24729	WE LIVE HERE
3	4	3	**GEORGE DUKE** WARNER BROS 45755	ILLUSIONS
(4)	7	3	**JOHN TESH PROJECT** GTS 4578	SAX ON THE BEACH
5	3	15	**KENNY G**▲³ ARISTA 18767	MIRACLES: THE HOLIDAY ALBUM
(6)	8	14	**JEFF LORBER** VERVE FORECAST 523 738/VERVE	WEST SIDE STORIES
7	5	19	**NAJEE** EMI 30789	SHARE MY WORLD
(8)	10	41	**JOHN TESH PROJECT** GTS 34573	SAX BY THE FIRE
(9)	11	2	**TOM SCOTT** GRP 9803	NIGHT CREATURES
10	6	14	**DAVID SANBORN** WARNER BROS 45768	THE BEST OF DAVID SANBORN
11	9	39	**NORMAN BROWN** MOJAZZ 0301/MOTOWN	AFTER THE STORM
12	12	18	**ACOUSTIC ALCHEMY** GRP 9783	AGAINST THE GRAIN
(13)	17	2	**JAZZ AT THE MOVIES BAND** DISCOVERY 77015	ONE FROM THE HEART, SAX AT THE MOVIES II
14	15	45	**INCOGNITO** VERVE FORECAST 522 036/VERVE HS	POSITIVITY
15	13	24	**RUSS FREEMAN & THE RIPPINGTONS** GRP 9781	SAHARA
16	16	22	**PETER WHITE** SIN-DROME 1808	REFLECTIONS
17	14	20	**PHIL PERRY** GRP 4026	PURE PLEASURE
18	18	13	**KEIKO MATSUI** WHITE CAT 77716/UNITY	DOLL
(19)	RE-ENTRY		**WARREN HILL** RCA 66503	TRUTH
20	19	17	**RICHARD ELLIOT** BLUE NOTE 27838/CAPITOL	AFTER DARK
(21)	NEW ▶		**AVENUE BLUE** BLUEMOON 79199	AVENUE BLUE
22	23	20	**HIROSHIMA** QWEST 45601/REPRISE	L.A.
23	21	74	**FOURPLAY** ● WARNER BROS 45340	BETWEEN THE SHEETS
(24)	RE-ENTRY		**DAVE KOZ** CAPITOL 98892	LUCKY MAN
25	20	28	**GEORGE HOWARD** GRP 9780 HS	A HOME FAR AWAY

◯ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numberal following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Vid Show Offers Dance Music's Faces

L.A.'s 'Groove TV' Spotlights Top DJs, Acts

■ BY DEBORAH RUSSELL

LOS ANGELES—A new music video show hopes to put a face on the dance genre by being personality driven. "Groove TV" debuted Feb. 4 via UHF outlet KMET L.A.

Hosted by radio personality Egil Aalvik (best known in radio circles as Swedish Eagle), the program is one of the only TV outlets to showcase the artistry of dance music's top DJs, including the hot French talent Laurent Garnier, rave-alternative DJ Keoki, artist/DJ/producer Moby, and the team of John Acquaviva & Richie Hawtin, among others.

"There are those who say dance music is faceless," says Swedish Eagle, who also serves as executive producer of the weekly, hourlong program. "The whole concept of this TV show is to put a face on it."

"Groove TV" reaches about 4.5 million L.A.-based households at midnight each Saturday. The show is designed as a visual complement to the radio personality's syndicated program "Groove Radio," which, for nearly three years, has mixed such dance subgenres as techno, house, trance, ambient, trip-bop, jungle, reggae, and dancehall music.

"This music needs an outlet so that the concepts of dance and its artists have a chance to grow," says Swedish Eagle, who hopes to expand the genre out of the club scene and onto the nation's airwaves.

The premiere episode of "Groove TV" featured clips by Jam & Spoon, D:Ream, Portishead, Jaydee, Deep Forest, Ini Kamoze, Bob Marley & the Wailers, M-People, and T99. The show likely will be a popular outlet for auch rising dance labels as Moonshine Music, Tribal America, Antler Subway, and ffrr. The latter already contributed clips by its artists Capella, M-Beat (featuring General Levy), and Orbital to the first installment of the show.

Video play on each show may run uninterrupted for three or four songs in order to maintain a consistent dance-party feeling, says Swedish Eagle.

An interview and performance by Moonshine Music's Keoki is featured in a forthcoming episode, and actress/singer Traci Lords, who is launching her own dance-music career with the Radioactive Records video "Control," is scheduled to co-host in the future. (Lords has expressed her hopes to become a DJ, too.)

"Groove TV" is the latest undertaking by regional video producer Jon Faulkner. He also produces the alternative-clip show "Notes From The Underground," which airs on KMET and is syndicated to 20 cities by the station's parent Network One.

Faulkner and Swedish Eagle first met in the late '80s, when the radio personality, who then worked for alternative outlet KROQ L.A., hosted the now defunct "Request Video." Faulkner produced that show at the time.

When KMET's GM recently suggested to Faulkner that he find a new video show to fill an open time slot, the producer says he immediately thought of Swedish Eagle. Faulkner contacted the dance-music aficionado, and together they launched the program.

"It's really fun to do something new like this," says Faulkner. "There's not a whole lot of overlap in the industry."

Now that the show is in production, Faulkner says he is seeking to establish cross-promotional ties with local club owners, independent retail outlets, and magazines.

Dance-music labels are encouraged by the promotional opportunities that may arise as a result of the new show, and some say they may step up production of shortform clips to further promote the music.

"The genre has been neglected by radio and TV for so long," says Stephanie Smiley, who handles media and artist relstions for three-year-old Moonshine Music. Most recently, the label has explored electronic distribution of video via the Internet.

Smiley says Moonshine "definitely will start checking into making more videos" if shows such as "Groove TV" catch on.

For his part, Faulkner says he is confident that fans of dance music will catch on to "Groove TV" and will soon embrace its unique sensibilities.

"This music attracts a very cult-type audience," Faulkner says. "It's such a tight scene, and the people are so avid about the music. You don't see it on other outlets. We're really looking at some unexplored territory."

"Groove TV" is produced by Full Moon Productions in association with EAMC of Whittier, Calif.

PRODUCTION NOTES

LOS ANGELES

• Woo Art International directors **Mark Sellger** and **Fred Woodward** recently reeled **Hole's** new Geffen video, "Violet." **Anne Mullen** produced the clip; **Debbie Samuelson** executive produced.

• H-GUN's **Eric Matthies** directed **Low Pop Suicide's** "Life & Death" video for World Domination Records. Matthies also produced the clip with **Ronna Lauren**.

• Planet Pictures Inc. director **Russell Bates** is the eye behind **Samlam's** new Atlantic video, "Stepson." **Shane Kelly** directed photography; **Brian Homman** produced.

In addition, Planet director **Gustavo Garzon** shot **Jeff Lorber's** Verve video "Say Love." **Roger Tonry** directed photography; **Rex Lundy** produced.

• **Shatasha's** latest Ruthless Records video, "Free," is a Raven Knite Productions video directed by **Brian Permann. Rae Haun** and **Aaron Smith** produced. **David West** directed photography.

NEW YORK

• **The Roots** recently wrapped a video for their GRP track "Proceed II" on a Manhattan rooftop with Propaganda Films director **Paul Boyd. Roy Ayers** appears in the video.

• Public Pictures director **Abdul Malik Abbott** lensed "In My Life Time," a new clip for Rock A Fella Records artist **Jay Z.** The clip mixes footage shot in New York and the Caribbean.

OTHER CITIES

• Automatic Productions director **David Perez Shadi** traveled to Paris to lens **Alliance Ethink's** Delabel video "Respect." **Remy Chevrin** and **Phillipe Lessourd** directed photography on the shoot. **Lisa Margulis** and **Stephanie Bruni** produced. **De La Soul's Vigna** is featured in the clip.

• Vancouver is the site of **SNFU's** Epitaph video "Big Thumbs," directed by **H-GUN's Eric Matthies. Anna Brunnaro** produced.



Just A Spoonful. Sugar's new Rykodisc video. "Gee Angel," is an Industrial Artists production directed by George Dougherty. Pictured, from left, on the set of the shoot are Rykodisc's Jeff Rougvie; Dougherty; band members Malcolm Travis and David Barbe; producer Danielle Shilling; band manager Kevin O'Neal; and band front man Bob Mould.

'Jazz Alley' Moves Into Posh Digs Enhancing Production

JAZZED FOR THE FUTURE: **Kenny Burgmaier** of Denver's "Jazz Alley TV" reports he recently moved his production headquartera to a 20,000-square-foot studio in Arvada, Colo. The new facility includes a 400-seat theater, editing bay, and film-to-video transfer facility, which means the "Jazz Alley" crew now can produce live concerts on tape and film, and shoot and edit short- and longform videos, all under one roof.

But the fancy new headquarters doesn't mean Burgmaier's restless crews will be spending a lot of time close to home. In fact, Burgmaier and company just returned from a "blues cruise" through the tropical waters around Grand Cayman, Jamaica, and the Bahamas. A special May installment of "Jazz Alley TV" will feature footage of live cruise-ship performances by **Dr. John, Taj Mahal, Roomful Of Blues, Rod Piazza,** and more, which Burgmaier says he hopes to package into a longform bome video.

Jazz Alley also has produced longform videos for **the Subdudes, the Radiators, David Amram,** and **Johnny "Guitar" Watson.**

As if that weren't enough activity: This busy entrepreneur reports be also is developing a film about the life of **Louis Armstrong.** And he continues his efforts to raise financing for his proposed 24-hour Jazz & Blues Network.



by Deborah Russell

REEL NEWS: Virgin's **Lydia Sarno** and **Devin Sarno** are set to helm the video production department at the new Work Group label, headed by **Jordan Harris** and **Jeff Ayeroff. Amy Stanton** is now senior director of video production at Virgin.

In production: New York's Automatic Productions recently opened its doors in Santa Monica, Calif. **Tara Fitzpatrick** represents the directors roster on the West Coast. The firm's directors include **David Kleiler, Dan Winters, Jesse Peretz, Ernie Fritz, David Perez Shadi, Curtis Wehrfritz, Jeb Brien, Larry Jordan,** and **Chris Hafner** ... **Michael Salomon** has joined the directors roster at Picture Vision. He'll be based out of the firm's Nashville office ... **Georgia Archer** is back in the executive producer's chair at L.A.-based Visages. **Melissa Ruderman** is now directors' representative at the company. The roster includes **Daniela Federici, Sante D'Orazio, Kate Garner, Paul Archard, Davis Factor, Satoshi Saikusa, Paul Jasmin, Joseph Kahn,** and **Brian Russo** ... Director **Jay Torres** now is represented by North Hollywood-based Visual Artists ... **Keith Milton** and Chelsea Pictures have moved to Hollywood Center Studios at 1040 N. Las Palmas, Bldg. 7, Hollywood, Calif. 90038.

In network news: **Gregg Ricca** is executive VP, MTV Networks ... **Brian Diamond** is senior VP, MTV Production ... **Lisa Berger** is VP, talent development at MTV.

NETWORKING: The Austin Music Network's **Kent Benjamin,** who spoke on the "Niche Programming" panel at Billboard's 16th Annual Music Video Conference in November, reports AMN recently began airing programs by his fellow Billboard panelists. Austin-based viewers now can see **Charlene Warner's** "Tropical Beat" and **Kenny Burgmaier's** "Jazz Alley TV." AMN also has picked up **Mike Drumm's** "Music Link" show.

MORE BILLBOARD networking in action: **Cyndi Lauper's** new Epic video, "I'm Gonna Be Strong," is the latest production from **Beth LaMure's** L.A.-based Daisy Force Pictures. LaMure linked with Lauper following Billboard's 15th Annual Music Video Conference in 1993, during which the artist-cum-director spoke about her desire to lens her own clips. Lauper directed her new video in New York with celebrated DP **Lazslo Kovacs.** LaMure executive produced the shoot.

THAT TODDLIN' TOWN: "Over The Edge," the New York-based alternative-clip show produced by **Jack Wendorf,** blew onto the Windy City's UHF outlet WJYS, channel 62, Feb. 13. The 60-minute show airs Monday-Saturday at 2 a.m. WJYS reaches more than 3 million broadcast households, as well as 1 million cable households. "Over The Edge" also airs in markets in Pennsylvania, New York, California, and Louisiana.

SURF'S UP: Restless Records is targeting about 150 skate and surf shops nationwide to introduce **Beowülf's** new album, "2 Cents," which hits the streets April 25. A video of death-defying skate and surf stunts, backed by five new Beowülf tracks, arrives in shops equipped with video monitors March 1.

QUICK CUTS: Video programmers who belong to the Music Video Assn. can receive a 50% reduction on the registration fee to the Bermuda Music Video Festival March 9-12. Qualified members will pay $99 to register. Contact MVA executive director **Jill Karagezian** in the association's New York office.

VIDEO STAR: Regional programmer **David Balaban** of Belleville, N.J.'s "The Music Machine" sports a fedora in **Tom Scott's** new GRP video, "Don't Get Any Better." Balaban shot his debut video after winning a programmers' contest sponsored by GRP.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD

BET

14 hours daily
1899 9th Stree NE,
Washington, D.C. 20018

1 **Heavy D & The Boyz**, Sex Wit You
2 **Portrait**, I Can Call You
3 **Brandy**, Baby
4 **Boyz II Men**, Thank You
5 **Immature**, Constantly
6 **Soul For Real**, Candy Rain
7 **The Notorious B.I.G.**, Big Poppa
8 **Jade**, Every Day Of The Week
9 **Brownstone**, If You Love Ma
10 **Usher**, Think Of You
11 **TLC**, Creep
12 **Mary J. Blige**, Be Happy
13 **Craig Mack**, Get Down
14 **Missjones**, Where I Wanna Be Boy
15 **Jewell**, Woman To Woman
16 **Zhane**, You're Sorry Now
17 **Lords Of The Underground**, Tic Toc
18 **Christopher Williams**, Dance 4 Me
19 **Vybe**, Take It To The Front
20 **Shaquille O'neal**, No Hook
21 **Nine**, Whutcha Want
22 **Anita Baker**, I Apologize
23 **Adina Howard**, Freak Like Me
24 **Stevie Wonder**, For Your Love
25 **Donna Summer**, Melody Of Love
26 **Vicious**, Nike
27 **Barry White**, Come On
28 **Subway**, This Lil' Game We Play
29 **Changing Faces**, Foolin' Around
30 **N II U**, I Miss You

★ ★ NEW ADDS ★ ★

Patti LaBelle, I Never Stopped...
TLC, Red Light Special
Mary J. Blige, I'm Goin' Down
Casserine, We Gotta Run
Klymaxx, 4 The Old Dawg
Out Of Eden, Lovely Day
Montell Jordan, This Is How We Do It
DJ Trans, Ride Out

CMT

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 **Patty Loveless**, Here I Am
2 **Garth Brooks**, Ain't Going Down ..
3 **Alan Jackson**, Gone Country
4 **Waylon Jennings**, Wild Ones
5 **Collin Raye**, My Kind Of Girl
6 **Little Texas**, Amy's Back In Austin
7 **Mary Chapin Carpenter**, Tender When I
8 **Neal McCoy**, For A Change
9 **Doug Stone**, Little Houses
10 **Wade Hayes**, Old Enough To Know Better
11 **Sawyer Brown**, This Time
12 **Toby Keith**, Upstairs Downtown
13 **Shenandoah/Alison Krauss**, Somewhere In...
14 **Ty Herndon**, What Mattered Most
15 **Tanya Tucker**, Between The Two Of Them
16 **Clay Walker**, This Woman And This Man
17 **Tracy Lawrence**, As Any Fool Can See †
18 **The Tractors**, Tryin' To Get To New Orleans †
19 **John Berry**, You And Only You
20 **Aaron Tippin**, She Feels Like A Brand.. †
21 **Trisha Yearwood**, Thinkin' About You †
22 **Brother Phelps**, Anyway The Wind Blows †
23 **Asleep At The Wheel**, Bring It On Down.. †
24 **Alison Krauss & Union Station**, When You †
25 **The Mavericks**, I Should Have Been True
26 **Billy Ray Cyrus**, Deja Blue †
27 **Joe Diffie**, So Help Me Girl
28 **Hal Ketchum**, Stay Forever
29 **Tracy Byrd**, The Keeper Of The Stars †
30 **James House**, Little By Little
31 **Bryan White**, Look At Me Now
32 **Davis Daniel**, Tyler
33 **Suzy Bogguss & Chet Atkins**, One More For
34 **Randy Travis**, The Box
35 **Daron Norwood**, Bad Dog, No Biscuit
36 **Russ TaR**, Love Is Not A Thing
37 **Lari White**, That's How You Know
38 **George Ducas**, Lipstick Promises
39 **Rick Trevino**, Looking For The Light †
40 **Chris LeDoux**, Tougher Than The Rest
41 **Larry Stewart**, Losing Your Love
42 **Ken Mellons**, I Can Bring Her Back
43 **Boy Howdy**, True To His Word
44 **Shania Twain**, Whose Bed Have Your Boots
45 **Chely Wright**, Sea Of Cowboy Hats
46 **Marilyn Martin**, Through His Eyes
47 **Clinton Gregory**, You Didn't Miss A Thing
48 **Sammy Kershaw**, Southbound
49 **David Ball**, Look What Followed Me Home
50 **Diamond Rio**, Bubba Hyde

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

Doug Stone, Faith In Me, Faith In You
Mark Chesnutt, Gonna Get A Life
Martina McBride, Where I Used To
Stever Kolander, Black Dresses

MTV

MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

1 **Green Day**, When I Come Around
2 **Boyz II Men**, Thank You
3 **TLC**, Creep
4 **Nirvana**, The Man Who Sold The World
5 **Tom Petty**, You Wreck Me
6 **Weezer**, Buddy Holly
7 **Offspring**, Gotta Get Away
8 **Live**, Lightning Crashes *
9 **Madonna**, Take A Bow
10 **Brownstone**, If You Love Me
11 **Blackstreet**, Before I Let You Go
12 **Van Halen**, Don't Tell Me
13 **Des'ree**, You Gotta Be
14 **Sheryl Crow**, Strong Enough
15 **The Cranberries**, Ode To My Family
16 **4 P.M.**, Sukiyaki
17 **K-Ci Hailey Of Jodeci**, If You Think
18 **Bush**, Everything Zen *
19 **Oasis**, Live Forever *
20 **Dionne Farris**, I Know *
21 **Soundgarden**, Fell On Black Days
22 **Hootie & The Blowfish**, Hold My Hand
23 **Rancid**, Salvation
24 **The Flaming Lips**, She Don't Use Jelly *
25 **The Notorious B.I.G.**, Big Poppa
26 **Dr. Dre & Ice Cube**, Natural Born Killers
27 **Portishead**, Sour Times
28 **Dave Matthews Band**, What Would You Say
29 **Soul For Real**, Candy Rain
30 **Bone Thugs N Harmony**, Thuggish Ruggish...
31 **Aerosmith**, Walk On Water
32 **The Black Crowes**, High Head Blues
33 **Brandy**, I Wanna Be Down
34 **R.E.M.**, Bang And Blame
35 **Queensryche**, Bridge
36 **Stone Temple Pilots**, Interstate Love Song
37 **Immature**, Constantly
38 **Collective Soul**, Gel
39 **Ini Kamoze**, Here Comes The Hotstepper
40 **Danzig**, Can't Speak
41 **Green Day**, Basket Case
42 **Sponge**, Plowed
43 **Eagles**, Hotel California
44 **Letters To Cleo**, Here & Now
45 **Stone Temple Pilots**, Big Empty
46 **Red Hot Chili Peppers**, Soul To Squeeze
47 **Warren G & Nate Dogg**, Regulate
48 **Real McCoy**, Another Night
49 **Bon Jovi**, Always
50 **Dink**, Green Mind

** Indicates MTV Exclusive
* Indicates Buzz Bin

★ ★ NEW ADDS ★ ★

Hole, Violet
Mary J. Blige, I'm Goin' Down
Soundgarden, The Day I Tried To Live
Stevie Wonder, For Your Love
Bon Jovi, Someday I'll Be Saturday Night
Extreme, Hip Today

TNN

THE NASHVILLE NETWORK
The Heart of Country

30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

1 **Alan Jackson**, Gone Country
2 **Billy Ray Cyrus**, Storm In The Heartland
3 **Wade Hayes**, Old Enough To Know Better
4 **Mary Chapin Carpenter**, Tender When I...
5 **Garth Brooks**, Ain't Going Down ..
6 **Garth Brooks**, The Red Strokes
7 **Doug Stone**, Little Houses
8 **Reba McEntire**, Till You Love Me
9 **Patty Loveless**, Here I Am
10 **Sawyer Brown**, This Time
11 **Toby Keith**, Upstairs Downtown
12 **Sammy Kershaw**, Southbound
13 **Shenandoah/Alison Krauss**, Somewhere In...
14 **Collin Raye**, My Kind Of Girl
15 **Tracy Lawrence**, As Any Fool Can See
16 **Neal McCoy**, For A Change
17 **Clay Walker**, This Woman And This Man
18 **Brother Phelps**, Anyway The Wind Blows
19 **David Ball**, Look What Followed Me Home
20 **Pam Tillis**, Mi Vida Loca
21 **Marty Stuart**, Don't Be Cruel
22 **Alison Krauss & Union Station**, When You
23 **Aaron Tippin**, She Feels Like A Brand...
24 **James House**, Little By Little
25 **Little Texas**, Amy's Back In Austin
26 **The Tractors**, Tryin' To Get To New Orleans
27 **Trisha Yearwood**, Thinkin' About You
28 **The Mavericks**, I Should Have Been True
29 **Randy Travis**, The Box
30 **Billy Ray Cyrus**, Deja Blue

★ ★ NEW ADDS ★ ★

Patricia Conroy, What Do You Care
Farmer's Daughter, Family Love
Waylon Jennings, The Wild Ones
Tanya Tucker, Between The Two Of Them
Wylie & The Wild West Show, Hey Mama

VH1

MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

1 **Madonna**, Take A Bow
2 **Hootie & The Blowfish**, Hold My Hand
3 **Des'ree**, You Gotta Be
4 **Tom Petty**, You Wreck Me
5 **Eagles**, Hotel California
6 **R.E.M.**, Bang And Blame
7 **Boyz II Men**, On Bended Knee
8 **Sheryl Crow**, Strong Enough
9 **Dionne Farris**, I Know
10 **Bon Jovi**, Always
11 **Tom Petty**, You Don't Know How It Feels
12 **Vanessa Williams**, The Sweetest Days
13 **Bonnie Raitt**, You Got It
14 **Melissa Etheridge**, I'm The Only One
15 **Gin Blossoms**, Allison Road
16 **Sting**, This Cowboy Song
17 **John Mellencamp**, Wild Night
18 **Melissa Etheridge**, Come To My Window
19 **Gloria Estefan**, Everlasting Love
20 **Sheryl Crow**, All I Wanna Do
21 **Gloria Estefan**, Turn The Beat Around
22 **Madonna**, Secret
23 **Martin Page**, In The House Of Stone And...
24 **Boyz II Men**, I'll Make Love To You
25 **Amy Grant/Vince Gill**, House Of Love
26 **Aimee Mann**, That's Just What You Are
27 **Freedy Johnston**, Bad Reputation
28 **Counting Crows**, Mr. Jones
29 **Jon Secada**, If You Go
30 **Janet Jackson**, That's The Way Love Goes

★ ★ NEW ADDS ★ ★

Victoria Williams, You R Loved
Des'ree, Feel So High
Barry White, Come On
Adam Ant, Wonderful
Stevie Wonder, For Your Love
Elton John, Believe

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 25, 1995.

THE BOX

Continuous programming
12000 Biscayne Blvd
Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Deion Sanders, Must Be The Money

BOX TOPS

Bone Thugs N Harmony, Foe The Love Of $
Jewell, Woman To Woman
Too Short, C**kteles
Havoc And Prodeje, G's On The Move
Scarface, People Don't Believe
N2Deep, Deep N2 The Game
Thuglife, Cradle To The Grave
Craig Mack, Get Down
Adina Howard, Freak Like Me
TLC, Creep
E-40, 1 Love
Method Man, Release Yo' Delf
Coolio, Mama I'm In Love
N II U, I Miss You
Shaquille O'Neal, No Hook
Blackstreet, Before I Let You Go
The Notorious B.I.G., Big Poppa
Wascals, Dips
Shatasha, Free
Subway, This Lil' Game We Play
YTN-Vee, I'm Goin' Down
Dr. Dre/Ice Cube, Natural Born Killaz
Boyz II Men, On Bended Knee
69 Boyz, Kitty Kitty
Changing Faces, Foolin' Around

ADDS

Bandit, All Men Are Dogs
Bloods & Crips, Wish You Were Here
Blues Traveler, Run Around
Christopher Williams, Dance 4 Me
Dana Barros, Check It
De'l, True Homies
G.A.T., Smiling Faces
Kem, Blind
M. Doc, Like 'Em Like That
Shabba Ranks, Let's Get It On
Sons Of Elvis, Formaldehyde
TLC, Red Light Special

MOR MUSIC TV

Continuous programming
11500 9th St N
St Petersburg, FL 33716

J. Iglesias/D. Parton, When You Tell Me..
Tom Scott, Don't Get Any Better
Joe Diffie, So Help Me Girl
Eagles, Hotel California
Melissa Etheridge, I'm The Only One
Barry Manilow, I Can't Get Started
Shenandoah/Alison Krauss, Somewhere..
The Tractors, Tryin' To Get...
Mary Chapin Carpenter, Tender When I...
Jim Jamison, I'm Always Here
Roberto Perera, Spanish Dancer
Bonnie Raitt, You Got It
Thomas Dolby, Armegeddon
Gloria Estefan, Everlasting Love
Wade Hayes, Old Enough To Know Better
Sarah McLachlan, Hold On
Steve Perry, Missing You
Alan Silvestri, I'm Forrest Gump
Jamie Walters, Hold On
Beatles, All My Loving

VIDEO ONE BOX

Six hours weekly
1 Centre Street, Room 2704
New York, NY 10007

Usher, Thinking Of You
The Notorious B.I.G., Warning
Jewell, Woman To Woman
Da Bush Babees, Remember We
Rachelle Ferrell, With Open Arms
Brandy, I Wanna Be Down
Boyz II Men, On Bended Knee
Da Youngsta's, Mad Props
Kansas City Original, Bounce
Rettin Razkals, Oh Yeah
Society, Yes N' Deed
Nine, What Cha Want
Channel Live, Mad Izm
Adina Howard, Freak Like Ma
Group Home, Superster
Blak Panta, Do What U Want
Brand Nubian, Hold On
Craig Mack, Can I Get Down
Funkmaster Flex, Nuttin' But Flava
Brownstone, If You Love Me

MTV EUROPE

Continuous programming
Hawley Crescent
London NW1 8TT

Ini Kamoze, Here Comes The Hotstepper
Mark Oh, Tears Don't Lie
East 17, Stay Another Day
Rednex, Cotton Eye Joe
Simple Minds, She's A River
Captain Hollywood Project, Flying High
Cranberries, Zombie
U96, Love Religion
Baby D, Let Me Be Your Fantasy
Red Nex, Old Pop In An Oak
Bon Jovi, Always
Sparks, What I Do I Get To Sing
Moby, Feeling So Real
Boyzone, Love Me For A Reason
Whigfield, Another Day
Scorpions, White Dove
Connells, '74-'75
Oasis, Whatever
Zig & Zag, Them Girls, Them Girls
H-Blockx, Move

VH1 MUSIC TELEVISION

Continuous programming
2806 Opryland Dr
Nashville, TN 37214

Brian Barrett, I Know
Newsboys, Shine
Dakuda Motor Co., Truth
Out Of The Grey, All We Need
Twila Paris, What Am I?
Rich Mullins, The Color Green
Lisa Bevill, Hold On
DC Talk, Luv Is A Verb
BaBe & CeCe Winans, If Anything
Kathy Troccoli, Mission Of Love
Ian, Come To Me
Christifori, Listening
M. W. Smith, Cross Of Gold
Margaret Becker, Deep Calling Deep
Kim Boyce, Not Too Far...(ADD)

JBTV

One hour weekly
216 W Ohio
Chicago, IL 60610

Offspring, Gotta Get Away
Mike Watt, Big Train
Throwing Muses, Bright Yellow Gun
The Cult, Star
London Suede, We Are The Pigs
PJ Harvey, Down By The Watar
The Stone Roses, Love Spreads
Dionne Farris, I Know
Sugar, Gee Angel
Hoodoo Gurus, You Open My Eyes
Liz Phair, Whip Smart
Dave Matthews, What Would You Say
Bad Religion, Infected
Simple Minds, She's A River
Gashuffer, Crooked Bird

RAGE

1/2-hour weekly
46 Gifford St
Brockton, MA 02401

Rancid, Salvation
Eric's Trip, Viewmaster
Throwing Muses, Bright Yellow Gun
Big Audio, Looking For A Song
Corrosion Of Conformity, Clean My Wounds
Sponge, Plowed
Wool, Kill The Crow
Kitchens Of Distinction, Now It's True
Belly, Now They'll Sleep
Offspring, Gotta Get Away
Marilyn Manson, Lunchbox
Dionne Farris, I Know
Kevin Salem, Falter

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International

Coca-Cola To Quench German Musical Thirst

■ BY WOLFGANG SPAHR

HAMBURG—Coca-Cola is doubling its support for live music in Germany this year to $1.5 million, but the sponsorship's focus will be limited to large-scale events.

The program is using the banner "Always Music" as an extension of its long-established "Always Coca-Cola" slogan. The name change reflects a shift in direction toward high-profile, first-division events, as opposed to its strategy of two years ago, when it sponsored individual bands.

Coca-Cola's newly appointed, Essen-based music manager Kerstin Bestmann says the aim of "Always Music" is to build a solid customer base for the company among young people: 20% percent of Coca-Cola drinkers are between ages 12-19, and 50% are under 29.

To reinforce the message, a school-band competition called "Coca-Cola City Rock" has been launched for the youngest music fans.

The school-band competition—for which 360 bands playing 160 concerts in 16 cities will compete—also will be supported by concert promoter Marek Lieberberg, the German Phono Academy, BMG Ariola, and the World of Music (WOM) retail chain.

Of the first-division events, Coca-Cola's sponsorship will benefit the Rock Am Ring snd Rock Im Park festivals—which it supports jointly with MTV Europe—and six Rock Over Germany festivals this year.

Coca-Cola has been involved in Germany's music scene for a while. The "MTV Coca-Cola Report" has been running on MTV Europe for seven years, and there is talk of a similar partnership with German music-TV channel VIVA. In addition, Coca-Cola has been presenting the "Coca-Cola Live Concerts" radio program on the Fritz, BR3, RPR, and SDR3 stations since 1993 and will shortly expand to include NDR (N-Joy).

Says Bestmann, "The name of Coca-Cola has always been linked with music. There was the campaign with Robin Beck and her song 'First Time,' and in 1993 we staged a big European music festival ["Coke Is The Music"] which was broadcast in 25 countries. Now we want to expand the use of music in advertising even further."

The rationale for this marketing strategy, she says, is to support music to such an extent that it becomes just as important for young people as sports.

In fact, Bestmann predicts "music will replace youngsters' interest in sports in the future."

European Indie Groups Make Their Stand

Spanish Labels Fight Radio 3 Pop Plan

■ BY HOWELL LLEWELLYN

MADRID—The Spanish independent music scene is in revolt. Seventy-one indie labels have formed the Coordinating Committee Of Independent Record Labels to fight government plans to convert Radio 3 Pop into a network based on education programs, shows for pensioners, and the "dramatization of great works of universal literature."

The problem is that state-run Radio 3 has for more than 15 years been the only national radio network to dedicate several hours a day to alternative and independent music, while the private music networks are tied to chart-based formulas.

The plan, called Radio 3 Culture, was revealed at a meeting of the board of directors of Radio Television Española (RTVE), which includes Radio National de España (RNE), of which Radio 3 is a part. It is expected to be approved by late February.

One of the most important allies of the outraged indies is Radio 3 director Carlos Garrido. He says, "I share their fears and am against the plan, but I doubt if many of the board members even know I exist."

The board consists of political appointees named by each party in the parliament, and its members rarely have inside knowledge of radio or musical expertise. Their job is to see that RNE loses as little money as possible, snd for obvious reasons few of them are likely to possess great interest in the independent music scene.

Christina Hernaiz, a spokeswoman for the indies committee, says, "We calculate that Radio 3 will lose 12 hours of music a day under the plan, and that will include all the specialist programs that are a beacon of light amid the deplorable radio formulas of the private networks."

She adds, "The independent music situation in Spain in terms of access to TV and radio is frankly distressing even with Radio 3's support. But if this small support is taken away from us, our records and artists will pass into the most absolute ostracism, and many of us will have to close our companies, which currently give work to thousands of people."

The committee is planning protest concerts that will include sympathetic artists from the multinational labels, and "street events that will cause quite a stir," says Hernaiz.

She says the committee has "absolutely nothing against the culture planned for Radio 3, but what they are doing is dumping these programs on the area of least resistance at an institutional level, the alternative music scene. Understandably, the other RNE nets [Radio 1 is mainstream pop, Radio 2 is classical, Radio 4 exists only in Catalonia, and Radio 5 is 24-hour news] do not want programs that only a few university students will listen to."

Radio 3 Pop has pioneered new age, ethnic music, flamenco, jazz, folk, experimental music, and underground rock, an area that Hernaiz describes as "a dynamic sector that does not ask for subsidies, which generates its own infrastructures, and employs thousands of creative talents."

Hernaiz points out that even bullfighting receives government grants as an official element of Spanish culture, while the independent music scene is officially ignored. "We are not asking for a minister of rock as in France, or a state organization that helps new music forms, as in Belgium and Holland. We just want public radio to consider independent music as a cultural fact."

Garrido points out that music will still be a feature of the new Radio 3, and that the new programming will not take place until the plan is approved. "If I am still director then, I will express my view, but I must say that the plan worries me, and I share the concern of the committee."

RTVE describes the plan as one of "redefinition and reorganization" with the aim of converting Radio 3 into "a network with a culture and educational content." It says, "RNE considers that in order to adapt to the character of public service that must override all its missions, the content [of Radio 3] must be changed in part for another [mission] that is eminently cultural."

The plan was presented by RTVE director Jordi Garcia Candau and RNE director Diego Csrcedo. Nei-

(Continued on next page)

Key Members Quit Italian Group AFI

■ BY MARK DEZZANI

MILAN—Italy's independent music-industry association AFI is coming to terms this week with the defection of several of its principal members.

RTI Music, the company owned by Italian prime minister Silvio Berlusconi's Fininvest group, has left AFI to join the rival IFPI-recognized FIMI organization, which is home to Italy's multinationals and major-affiliated indies.

In addition, the RTI-distributed label Sugar, BMG-Ricordi-distributed Carosello, and the Brescia-based dance indie Media officially have switched camps from AFI to FIMI, along with 16 smaller labels.

The exodus of some of AFI's most important associates follows the breakdown of talks between AFI and FIMI last December that were aimed at reunifying the two bodies. Italy's majors broke away from AFI to form FIMI in 1992, claiming they were underrepresented, given their dominant market share.

AFI claims the talks broke down over failure to agree on rights issues—mainly whether a major or its indie affiliate should own the master of any recording and over the distribution of income from neighboring rights. However, Gerolamo Dominioni Caccia, president of FIMI and managing director of Warner Music's Italian affiliate CGD, says, "The problem of rights seems to be an excuse for other problems that AFI is experiencing. AFI wants to be an association of producers and artists, whereas FIMI is an expression of the Italian music industry as a whole.

"AFI must understand that their position has changed," he says. "In the past year, they have lost 40% of their representational market share."

RTI managing director Roberto Magrini says, "As vice president of AFI, I was one of the principal protagonists in favor of reunifying the two organizations. Along with the other companies that have left AFI, I maintain that a unified front for the industry was one of the most important considerations. And since the will to achieve this was divided within AFI, those in favor of reunification decided to leave AFI on friendly terms."

The latest defections from AFI follow the August departure of Italy's largest independent domestic producer/distributor, the Ricordi group, which was purchased by BMG Ariola.

AFI president Franco Donato says he remains unfazed by the changes, and that he is optimistic that the indie association can survive and strengthen its position this year. He says, "There are innovative new companies being created all the time who are joining AFI.

"The companies that left wanted to have a rapport with the majors at all costs," Donato says. "We are not

(Continued on next page)

French Music Biz Grew Just 2.6% In '94

SNEP Cites Hypermarkets As One Cause Of Fragility

■ BY PHILIPPE CROCQ

PARIS—The French record industry grew only by 2.6% in value in 1994 compared with the previous year.

Statistics for 1994 released by the French record-industry organization SNEP say the value of record-company deliveries was $1.21 billion compared with $1.15 billion in 1993.

CD album sales rose by 8% in units and in value, while cassettes fell by about 14%. Single sales fell 16% in value, and vinyl LPs decreased 11%.

SNEP president Patrick Zelnick says the figures show the French music industry "becoming fragile" at a "crueial turning point after the CD explosion in the middle of the 1980s."

Zelnick cites the growth figures returned by the industry during that period—from a peak of 30% per year to 10% in 1990—and suggests there are numerous causes for the stagnation.

The most important, in his eyes, is the pressure on prices imposed by super- and hypermarkets, which in France claim 50% of record sales, compared with 30% in the U.K. "If we allow these stores to continue selling records at loss, we will kill off traditional retailers and even the specialized chains, like Virgin, FNAC, Madison, and Nuggets," he says. There are now only 250 traditional record retailers in France—down from 3,000 in 1970.

Zelnick sees a particular threat in ultracheap classic CDs imported from eastern Europe, which in France retail at between 5 to 10 francs ($1 to $2).

"This issue is at the top of SNEP's agenda," says Zelnick. "We must establish with the Ministry of Culture a minimum price for records and redefine the practice of selling at loss."

Zelnick says that SNEP is discussing with the French fair-trade office a minimum wholesale price system aimed at preventing excessive differences among retail outlets.

Another key issue is the high level of value-added tax imposed on recorded product in France—18.6% against 5.5% for other cultural goods. Zelnick calls on international labels body IFPI to take up the matter with the European Union in Brussels.

A major filip to record sales would be provided by greater airplay for music—snd especially French repertoire—on radio and TV, Zelnick says. Under new legislation, radio stations as of this year must introduce a 40% quota for French product. French acts have a 48% share of record sales.

Zelnick says it is urgent to plan now for the next generation of French artists. These artists would be aided by the government plan to set up a system of financial advances for new productions. In 1994, $64.9 million were invested in French production by SNEP member companies, $19.4 million of which was spent on new talent.

Among other specifics of the new SNEP data: total units: 112 million, up 0.06% in 1993; value up 2.64%. CD albums: 87 million, up 8.1%; value up 8%. Cassettes: 25 million, down 14%; value down 15%. Vinyl LPs: 780,000, down 21%; value down 11%. Singles: 14.9 million, down 20%; value down 16%. Cassette two-titles comprised 14% of singles ssles; PolyGram halted production in March '94, Sony in December.

The exchonge rate used in this story is 5.27 francs to the dollar.

STAR TV To Air Satellite Radio Channels

Asian Markets To Get Varied Musical Programming

■ BY MIKE LEVIN

HONG KONG—STAR TV will bolster its claim as Asia's biggest broadcaster when it airs the first of as many as seven satellite radio channels in late February or early March.

WAVE is the experiment, a "barker" channel of 24-hour adult contemporary programming that will be used to "grab as many ears as possible," says Mike Mackay, general manager of the new operation.

"It's not meant to be a revenue generator. We are simply testing a product that hasn't been tried before. There is a lot of excess capacity on the satellites [serving Asia], and we've got something to put up there."

The channel will broadcast via a subcarrier frequency on an AsiaSat 1 transponder throughout its 53-country footprint. Free-to-air broadcasts will be through spare television channels, FM modulators, or direct-to-home transmission.

Future channels will include classical, jazz, country, rock, and world music, as well as programming tailored to individual markets, such as Indian film soundtracks and Tagalog broadcasts for Filipino overseas workers.

Initially, STAR plans to market its radio channels as filler for stores, factories, hotels, and restaurants to develop consumer awareness. WAVE will have no news and weather voice-overs.

Once the programming is accepted, the next step is to create commercial stations through rebroadcasting by local affiliates or direct-to-home sales. The biggest question is whether radio can be viewed as a panregional product, in the same way the network's V music channel has succeeded.

With most broadcasters dealing to get into television, pan-Asian radio has been criticized because of the individuality of domestic music tastes.

The decision to get in now was made by Gary Davey, general manager of STAR and former boss of Sky Radio in the U.K., because of STAR's ability to split signals for specific markets. For example, WAVE will broadcast in English through the southern part of the satellite footprint and in Mandarin within the northern range.

WAVE general manager Mackay says the project is not as big a gamble as it might appear, because investment costs are low and because Asian governments are privatizing radio frequencies far faster than they are television frequencies.

Says Mackay, "You don't need a license if you deliver it though spare television channels or by an FM modulator. In places like India, cable operators can use WAVE on spare TV capacity to promote other channels or even themselves.

"Radio station rebroadcasting is just as simple. [Asian radio] licenses are owned by people who don't really know what programming is. If we supply the right programming, I think our potential base is an affiliate in every city."



Van Halen Play Live On European Radio

AMSTERDAM—Van Halen performed what is claimed to be its first show to be broadcast live by European radio while on a two-day promotional trip here.

The one-hour concert in Arnhem went out on the "Countdown Cafe," the weekly rock show of Dutch public broadcaster Veronica. The surprise gig was attended by 1,100 people, including Warner Music staff from the U.S. and Europe.

Rob Schouw, marketing manager of Warner Music Benelux, says it was the first time the band had played live on radio in Europe.

Gathered after the show, back row, from left, are Warner Music Europe promotion consultant Jacqueline Ledent Vilain; Eddie Van Halen; band manager Ray Daniels; Schouw; Michael Anthony; Warner Music Benelux product manager Francois de Kock; Warner Music Benelux promotion manager Simon Mol; and Warner Music Benelux product manager Michiel ten Veen. Front row: Warner Music Europe marketing manager Jon Uren; Sammy Hagar; band manager Peggie Ceccione; Warner Bros. Los Angeles publicist Katrina Fernandez; and Alex Van Halen.



Two Million Fools. John Fogarty, center, of Minder Music Ltd. in the U.K., accepts a BMI citation for 2 million broadcast airplays in the U.S. of "Why Do Fools Fall In Love." Presenting the award are Christian Ulf-Hansen, director of U.K. writer-publisher relations, left, and Phil Graham, VP of European writer-publisher relations.

Arcade To Launch A Cable Music Channel In Holland

AMSTERDAM—Dutch multinational record company Arcade, which has affiliates in 11 European countries, has unveiled a plan to establish two national, commercial television stations—including a music channel—in the Netherlands (Billboard, Feb. 18).

The company submitted an application to the Dutch authorities last week for the appropriate licenses, and media analysts here believe Arcade will be given the permits it seeks.

Fully financed by Arcade, the cable-delivered stations will be called Arcade TV and TV 10 Gold; Arcade TV will be a youth-oriented music station described by a company spokesman as "the Dutch equivalent of MTV." TV 10 Gold will show nonmusic, established series.

Arcade already owns Holland's most popular radio station, Radio 10 Gold, as well as two other radio stations in Holland, Love Radio and Classic Radio.

Arcade says it is aiming for a 3% share of the Dutch TV market with Arcade TV. Han Nieman, president of the Dutch advertising industry trade body VEA, believes the station could have a bright future. "MTV is very popular among Dutch youngsters, and a Dutch equivalent could gain quite some impact," he says.

WILLEM HOOS

U.K. Government Probes & Praises Music Biz Exports

LONDON—The British government says it sees no contradiction in its lauding the U.K. music industry for the success of its exports, while simultaneously mounting its second, official investigation into the business in two years.

The first inquiry by the government's Monopolies & Mergers Commission (MMC) into the supply of recorded music in the U.K. is believed to have cost record companies up to $20 million to respond. The MMC's report, published a year ago, found no evidence of malpractice.

Now the MMC is probing authors' body the Performing Right Society in another yearlong investigation.

However, at a Feb. 9 high-profile function in honor of the music industry's export achievements, trade minister Ian Taylor said he did not think it inappropriate of the government to be investigating an industry that it now was praising.

"MMC inquiries are often extremely valuable because they air issues that are of public concern," he said. "They are therefore justified on that basis."

Taylor was principal guest at a high-profile even to launch the report by industrial research association British Invisibles. The document, which collates earnings of the whole music industry for the first time, shows that the U.K. record industry earned $1.7 billion in overseas sales in 1993 (Billboard, Feb.18).

The report reveals the bulk of the money—$967 million—was made by record companies, with publishers contributing $400 million, performers making $155 million, and musical instruments accounting for $132 million.

Taylor congratulated the music industry for its "positive contribution to the British balance of payments." JEFF CLARK-MEADS

PLAN FOR RADIO 3 POP

(Continued from preceding page)

ther was available for comment, and an RNE spokesman said he could make no comment until the plan had been approved or turned down. The latter is very unlikely, as the plan is backed by the ruling Socialist party, which, with support from Catalonian nationalists on the board, has a majority.

Hernaiz is head of promotion at Madrid record import company Running Circle. Among other important labels on the committee are Nuevos Medios, Triquinoise, La Fabrica Magnetica, Fonomusico, Manzana Discos, Munster Records, Por Caridad Producciones, On The Rocks, Compadres, and Siroco Records. The 71 concerns are based in Madrid, Barcelona, San Sebastian, Valencia, Tenerife, Bilbao, Pamplona, Castellon, and Zaragoza.

KEY LABELS LEAVE ITALY'S INDIE GROUP AFI

(Continued from preceding page)

fighting the majors; however, our members want to stand firm to establish the right terms for doing business with them."

AFI retains more than 150 medium and small domestic companies that, it claims, represent a 30% market share—a figure hotly contested by FIMI, which claims to represent 90% of the market.

FIMI's Caccia says that much of the discrepancy can be accounted for by duplication of earnings from indie/major collaborations. "The dance indie [and AFI member] New Music distributes vinyl and CD singles for several majors, including PolyGram, Sony, and BMG-Ricordi, while Ala Bianca is distributed by CGD," he says.

AFI's Franco Donato maintains that figures relating to his members encompass domestic sales and distribution. "Royalty earnings from exports would add a further [$62.5 million] to their overall figures," he says.

While official revenue figures for FIMI members are expected by the end of the month, AFI says its market share is derived from the $156.3 million of revenues declared by its members. The principal indie earners still associated with AFI include Nuova Fonit Cetra—90% owned by state broadcaster RAI and 10% by BMG-Ricordi—which grossed $25 million in 1993, and indie dance producer/distributor Dig It ($31.3 million), Time/Disco Magic ($28 million), Flying ($18.8 million), and New Music ($12.5 million).

In the wake of RTI's departure, AFI has announced several executive changes. Freelance public-relations agent Tania Sachs becomes press director, replacing Franco Crepax, who has left the organization. Nuova Fonit Cetra director general Carlo Latini becomes AFI vice president, replacing RTI managing director Magrini.

One of AFI's initiatives is the creation of the international indie representative body, FIPI, which is intended as a parallel to IFPI.

The new organization will be unveiled in Rome in March, says Donato, who adds that indie associations from France, Canada, Belgium, Spain, and Germany already have agreed to join or are negotiating to do so (Billboard, Feb. 11).

Van Halen's New Album Art Out Of 'Balance' In Japan

■ BY STEVE McCLURE

TOKYO—Even though it costs an average of 400 yen ($4) more, the Japanese pressing of Van Halen's "Balance" is outselling the import version five to one. That's because the album's controversial cover, which features what appears to be a pair of naked Siamese-twin children, has proved a turn-off with Japanese music fans.

Warner Music Japan spokesmen Jonny Thompson explains that the "Siamese twin" cover (which is actually a composite picture of the same child) annoys some Japanese consumers because it reminds them of a well-publicized incident a few years back when a pair of Vietnamese Siamese twins were brought to this country to be separated by a Japanese medical team.

"Retailers have called us to tell us that people have come into their stores and said it's just gross," Thompson says. Anticipating such a reaction, WMJ used an alternative cover provided by its American parent company featuring an image of just one child.

So far, the import version of "Balance" has sold only about 50,000 units in Japan, despite beating the WEA Japan domestic version into stores by a week and selling for roughly $4 less. The domestic pressing, which contains a bonus track for the Japanese market, has moved 250,000 units.

"Our intention was to provoke thought, discussion, and reflection (with the cover art)," Van Halen said in a media statement. "As parents, we consider children our most precious resource, never to be exploited or demeaned."

Despite WEA Japan's concerns about consumer reaction to the cover, Mike Inman, managing director of Virgin Megastorea Japan, says Virgin hasn't had any negative reaction from its customers.

"Both versions of the album are selling well," he says.

Japanese Quake Concerts Set

Music Industry Plans Charity Shows

TOKYO—Japan's music industry is pulling together to help victims of the massive earthquake that shook the western Japanese city of Kobe Jan. 17.

At a Feb. 14 press conference here, leading figures from all sectors of the industry announced that they will jointly sponsor three charity concerts March 7, 8, and 9 in the 10,000-seat Nippon Budokan arena. The concerts will feature a host of famous Japanese artists.

"Those of us who are connected to the music industry have decided to help in this emergency, even though we know our power is very small," organizers of the concert series, titled "March Of The Music," said in a ststement released to the press.

Tickets to each concert will go for 5,000 yen ($50) apiece, with proceeds going to relief agencies such as the Japan Red Cross. Organizations sponsoring the concerts include the Recording Industry Assn. Of Japan, the Japan Music Publishers Assn., the Japanese Society For Rights Of Authors, Composers, And Publishers, the Japan CD Rental Commerce Trade Assn., and the All-Japan Concert Promotion Assn.

Artists volunteering their time to appear in the shows include Kome Kome Club, Chage & Aska, Miki Imai, Tokyo Ska Paradise Orchestra, and Bakufu Slump.

In response to one reporter, who noted that the Rolling Stones will be playing a series of dates at the Tokyo Dome in early March, well-known concert promoter Jiro Uchino said he plans to ask the British band's management whether any members of the group would be available to make an appearance at one of the charity shows.

STEVE McCLURE



A Pet Project. Foreigner recently completed a video, directed by Seth Jerrett in New York, for the single "Until The End of Time" from its current BMG International/Arista Records album "Mr. Moonlight." The video looks at human relationships through the eyes of a person's pets—a bird, a dog, and a fish. Gathered to discuss the clip, from left, are: Heinz Henn, senior VP A&R and marketing, BMG International; band members Bruce Turgon, Lou Gramm, Jeff Jacobs, and Mick Jones; and Nancy Ferbman, VP of merketing and promotion for BMG International. In front is director Seth Jarrett.

WEA Picks Up Odds' New Set For Canada

Vid Play, Tragically Hip Tour Help Raise Act's Profile

■ BY LARRY LeBLANC

TORONTO—When Kim Cooke, VP of A&R at Warner Music Canada, heard last February that the Odds had parted with Los Angeles-based Zoo Records, he quickly moved to sign the Canadian alternative-style pop band. The result is the Jan. 31 Canada-only release of the band's album "Good Weird Feeling" on the WEA label.

Though the Vancouver-based quartet had recorded two critically acclaimed Zoo albuma, "Neopolitan" (1991) and "Bedbugs" (1993), and had reached something of a cult status in North America, both albums have had disappointing sales.

The debut has sold 5,000 units in the U.S. to date, according to SoundScan, and 11,000 units in Canada, according to Carol Wright, VP of artist marketing at BMG Music Canada. The follow-up boasts U.S. sales of 11,000 units, and Canadian sales of 21,000 units.

"I'd loved the singles, and the best-known tracks from their records, and wanted to be associated with them," says Cooke. "I knew they were primed for a breakthrough."

The Odds and their manager Chris Blake, who also handles Toad The Wet Sprocket, were, however, highly apprehensive about directly signing with a Canadian-based company that didn't have a firm commitment for an American license of the finished album.

"It was a big issue," says singer/guitarist Craig Northey. "There's always been the stigma of [a group] signing with a Canadian company, and then going cup-in-hand from Canada to America [for a release]."

From Vancouver's unique, inbred, vibrant, and insular musical community, thousands of miles away from the nearest major record label, the Odda members also had not forgotten their early days, when major Canadian-based labels ignored them.

"In 1989, nobody paid attention to us in Canada, but we had a couple of A&R guys from Los Angeles come and see us, so we headed there," says Northey. "Then a buzz started in Los Angeles, and we signed with Zoo. We were something different to American labels but, in Canada then, something different wasn't a popular idea."

Cooke argues that Canadian acts today shouldn't discount signing at home. "By signing in Canada, a band has a major level of proprietary interest and commitment from the signing company," he says.

The Odds accepted Cooke's argument and signed with Warner Music Canada. Cooke is now canvassing Warner-affiliated labels in the U.S. for release of the new album.

"We felt if we made a great record, we had a chance [of U.S. success] doing it this way," says Northey. "Our feeling was there was no longer a stigma of moving from Canada to America, especially with people connecting in the past year like [Canadian-based signings] the Crash Test Dummies and Sarah McLachlan."

The Odds also were duly impressed that Cooke had specific goals for their new recording. While he wanted to retain the band's well-honed pop sensibility and quirky lyrical humor, Cooke



ODDS

was seeking a harder-edge rock approach from them. "They're an amazing live band, and that hadn't been captured on record," he says. "This is the first album that comes close to capturing what they're about live."

Northey stresses that the album's seven-week recording and mixing schedule, which was double the time it took to record their earlier albums, was a key factor in the set's quality. The more leisurely schedule provided them with time to deliberate on what they were recording and to retrack some things.

"If somebody felt a song didn't make a connection but couldn't explains why, we had time to redo the song," he says.

Additionally, it turned out the band needed time to regroup when drummer and founding member Paul Brennan decided to bail midway during session, and ex-Bryan Adams/Jimmy Barnes drummer Pat Steward was brought aboard to complete the lineup, which also includes bassist Doug Elliot and guitarist Steven Drake.

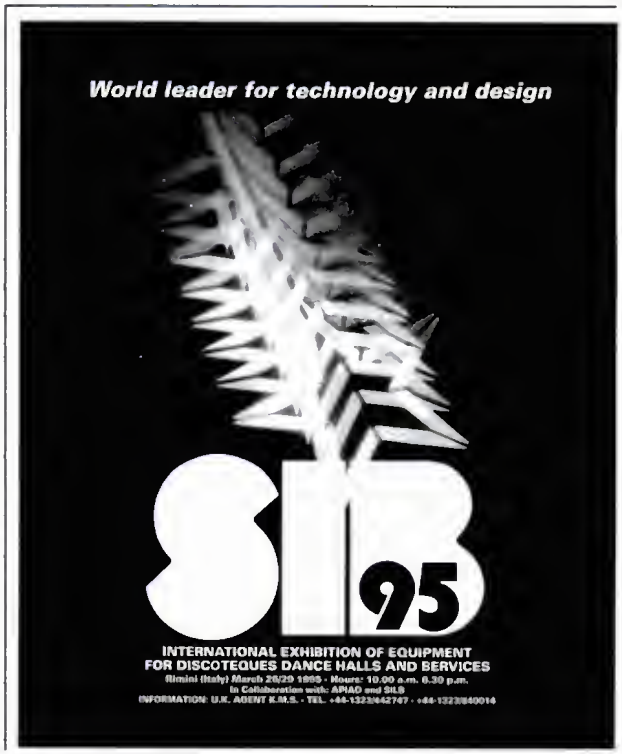
Storing an abundance of material from a two-year recording layoff, the band had decided in advance not to test material live. "Playing live you might miss some element that the studio can offer in terms of perspective," Northey says. " 'Break The Bread' and 'Leave It There' were jammed out in the studio and then immediately fleshed out. If we'd played them live for awhile, we might have done our best versions in Nanaimo [British Columbia] or Brampton [Ontario], not in the studio."

One obstacle that has plagued the Odds in Canada has been their lack of profile. But that situation already has begun to change. MuchMusic, Canada's national video network, has put their video for the album's leadoff track, "Truth Untold," directed by Curtis Wehrfritz, in heavy rotation. In addition, the Odds currently are on the bottom end of the Tragically Hip's 20-date sell-out "Day For Night" tour across the country.

All this is paying off. In the Feb. 20 issue of Canadian trade The Record, "Good Weird Feeling" is listed as No. 56 on the top retail album chart, and "Truth Untold" is No. 5 on its contemporary album radio chart and No. 54 on its contemporary hit radio chart. "These chart numbers are far beyond anything they've done before," says The Record's chart editor Paul Tuch.

On the band's past lack of visibility here, Northey says, "Our records would come out earlier in America, and we'd start touring there. By the time we came to Canada, it was after the fact. The Tragically Hip tour is now certainly exposing our profile, and we're heading out again across the country in our own right afterwards."

Northey admits the band is anxious to reach American audiences as well. "We may do one-off U.S. dates because I'd like the people who are waiting for this record to get it," he says. "But we want to have a fair crack at this country before we start dividing our attention."



HITS OF THE WORLD

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JAPAN (Oempa Publications, Inc.) 2/26/95

THIS WEEK	LAST WEEK	SINGLES
1	7	NELLO MASAHARU FUKUYAMA BMG/VICTOR
2	1	MASQUERAD TRF AVEX TRAX
3	2	JUST BELIEVE IN LOVE ZARD B-GRAM
4	3	KISEKI NO CHIKYU KEIUKE KUWATA & MR. CHILDREN VICTOR/TOY'S FACTORY
5	NEW	MOTTO MOTTO... BYOKO SHINOHARA WITH T. KOMURO EPIC/SONY
6	4	CRAZY GONNA CRAZY TRF AVEX TRAX
7	6	POISON TOMOYASU HOTEL TOSHIBA/EMI
8	10	DA-YO-NE EAST END YURI EPIC/SONY
9	NEW	FUTARINA KDIBITO CHISATO MDRITAKA DNE UP MUSIC
10	5	COROLLA II NI NOTTE KENJI OZAWA TOSHIBA/EMI
		ALBUMS
1	1	TOSHINOBU KUBOTA BUMPIN' VOYAGE SONY
2	NEW	YUKI UCHIDA JYUNJYOU KAREN OTDME MOYOU KING
3	3	MR. CNILDREN ATOMIC HEART TOY'S FACTORY
4	2	YASUSHI NAKANISNI IT'S ONLY A ... COLUMBIA
5	4	VAN HALEN BALANCE WEA/JAP
6	6	VARIOUS MAX SONY
7	10	SHAMPOO WE ARE SHAMPOO TOSHIBA
8	NEW	CYNDI LAUPER GREATEST HITS EPIC SONY
9	NEW	YUMI MATSUTOYA THE DANCING SUN TOSHIBA/EMI
10	NEW	KENJI OZAWA LIFE TOSHIBA/EMI

NETHERLANDS (Stichting Mega Top 50) 2/18/95

THIS WEEK	LAST WEEK	SINGLES
1	1	NO LIMIT IRENE MOORS & DE SMURFEN EMI
2	2	WONOERFUL DAYS CHARLIE LOWNOSE POLYDOR
3	3	TEARS DON'T LIE MARK' OH POLYDOR
4	4	WEAROM NON JU MARCO BORSATO POLYDOR
5	6	MAX DON'T NAVE SEX WITH YOUR EX E-ROTIC CUREAD
6	5	THE LA-LA SONG TALK OF THE TOWN KOCH
7	NEW	GEEN HOUSE MAAR STRAUSZ ANORE RIEU MERCURY
8	NEW	FLYING NIGH CAPTAIN HOLLYWOOD PROJECT BLOW UP/DURECO
9	NEW	OOH BABY I... ETERNAL EMI
10	9	HYPER HYPER SCOOTER EDEL
		ALBUMS
1	1	IRENE MOORS & DE SMURFEN GA JE MEE NAAR SMURFEN EMI
2	2	ANORE RIEU STRAUS & CO. MERCURY
3	3	MARCO BORSATO MARCO POLYDOR
4	4	CRANBERRIES NO NEED TO ARGUE ISLAND/MERCURY
5	6	VAN HALEN BALANCE WB/WARNER
6	5	BON JOVI CROSS ROAD JAMBCO/MERCURY
7	NEW	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
8	8	SOUNDTRACK THE LIDN KING MERCURY
9	NEW	MARK' ON NEVER STOP THAT FEELING POLYDOR
10	10	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN

AUSTRALIA (Australian Record Industry Assn) 2/19/95

THIS WEEK	LAST WEEK	SINGLES
1	1	ANOTHER NIGHT M.C. SAR & THE REAL MCCOY BMG
2	5	NERE COMES TNE HOTSTEPPER INI KAMOZE COLUMBIA
3	3	PURE MASSACRE SILVERCHAIR SONY
4	2	ZOMBIE CRANBERRIES ISLAND
5	4	STAY ANOTHER DAY EAST 17 LONDON
6	7	SELF ESTEEM OFFSPRING SHOCK
7	8	BEAUTIFUL IN MY EYES JOSHUA KADISON EMI
8	6	TOMORROW SILVERCHAIR SONY
9	12	A GIRL LIKE YOU EDWYN COLLINS MDS
10	9	HOT HOT HOT ARROW FESTIVAL
11	16	HERE'S JOHNNY HOCUS POCUS SHOCK
12	10	COME OUT ANO PLAY OFFSPRING SHOCK
13	NEW	TOTAL ECLIPSE OF THE NEART NICKI FRENCH SHOCK
14	19	COMA MAX SHARAM WARNER
15	13	ON BENDED KNEE BOYZ II MEN MDTOWN
16	NEW	WHAT'LL I DO JANET JACKSON VIRGIN/EMI
17	14	BABY COME BACK PATO BANTON VIRGIN/EMI
18	17	ALWAYS BON JOVI JAMBCO/MERCURY
19	NEW	SOUL FEELING KULCHA WARNER
20	NEW	SIGHT FOR SORE EYES M-PEOPLE BMG
		ALBUMS
1	1	OFFSPRING SMASH SHOCK
2	5	JANET JACKSON JANET VIRGIN/EMI
3	6	YANNI LIVE AT THE ACROPOLIS BMG
4	4	SOUNDTRACK PULP FICTION MCA
5	2	SOUNDTRACK FORREST GUMP EPIC
6	3	CRANBERRIES NO NEED TO ARGUE ISLAND
7	16	ENYA THE CELTS WARNER
8	7	PEARL JAM VITALOGY EPIC/SONY
9	10	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN
10	11	BOYZ II MEN II MOTOWN
11	9	VAN HALEN BALANCE WARNER
12	12	HARRY CONNICK JR. SHE COLUMBIA
13	20	GREEN DAY DOOKIE WARNER
14	8	R.E.M. MONSTER WARNER
15	14	BON JOVI CROSS ROAD JAMBCO/MERCURY
16	NEW	KULCHA KULCHA WARNER
17	13	THE TWELFTH MAN WIRED WORLD OF SPORTS II EMI
18	NEW	GLORIA ESTEFAN HOLD ME, THRILL ME, KISS ME EPIC/SONY
19	NEW	PRET-A-PORTER (READY TO WEAR) SOUNOTRACK COLUMBIA
20	NEW	JOSHUA KADISON PAINTED DESERT-SERENADE EMI

CANADA (The Record) 2/6/95

THIS WEEK	LAST WEEK	SINGLES
1	1	ALWAYS BON JOVI MERCURY/PGD
2	15	SUKIYAKI 4 P.M. NEXT PLATEAU/PGD
3	2	SECRET MADONNA MAVERICK/WEA
4	3	ON BENDED KNEE BOYZ II MEN MOTOWN/PGD
5	5	LOVE IS ALL AROUND WET WET WET LONDON/PGD
6	1D	RIGHT BESIDE YOU SOPHIE B HAWKINS COLUMBIA/SONY
7	4	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN HOLLYWOOD/WEA
8	6	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA/SONY
9	7	CIRCLE OF LIFE ELTON JOHN HOLLYWOOD/WEA
1D	9	INSENSITIVE JANN ARDEN A&M/PGD
11	8	GO ON MOVE REEL II REEL QUALITY/PGD
12	12	OUT OF TEARS ROLLING STONES VIRGIN/CEMA
13	1B	TURN THE BEAT AROUNO GLORIA ESTEFAN EPIC/SONY
14	11	FUNKDAFIED DA BRAT EPIC/SONY
15	14	THE SWEETEST DAYS VANESSA WILLIAMS MERCURY/PGD
1B	19	LUCKY DNE AMY GRANT A&M/PGD
17	NEW	PRACTICE WHAT YOU PREACH BARRY WHITE A&M/PGD
18	NEW	SATURDAY NIGHT WHIGFIELD QUALITY/SONY
19	13	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN/PGD
20	NEW	TAKE A 80W MADONNA MAVERICK/WEA
		ALBUMS
1	1	GREEN DAY DOOKIE REPRISE/WEA
2	3	VAN HALEN BALANCE WARNER BROS./WEA
3	2	EAGLES HELL FREEZES OVER GEFFEN/UNI
4	4	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI
5	6	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
6	12	BOYZ II MEN II MOTOWN/PGD
7	9	OFFSPRING SMASH EPITAPH
8	7	GARTH BROOKS THE HITS CAPITOL/CEMA
9	5	PEARL JAM VITALOGY EPIC/SONY
1D	8	R.E.M. MONSTER WARNER BROS./WEA
11	11	BON JOVI CROSS ROAD MERCURY/PGD
12	17	MADONNA BEDTIME STORIES SIRE/WEA
13	13	VARIOUS ARTISTS DANCE MIX '94 QUALITY
14	16	WEEZER WEEZER DGC/UNI
15	18	THE TRAGICALLY HIP OAY FOR NIGHT MCA/UNI
16	14	SHERYL CRDW TUESDAY NIGHT MUSIC CLUB A&M/PGD
17	10	AEROSMITH BIG ONES GEFFEN/UNI
18	15	TOM PETTY WILDFLOWERS WARNER BROS./WEA
19	19	JANN ARDEN LIVING UNDER JUNE A&M/PGD
20	REN	BOB SEGER GREATEST HITS CAPITOL/CEMA

GERMANY compiled by Media Control 2/14/95

THIS WEEK	LAST WEEK	SINGLES
1	1	CONQUEST OF PARADISE VANGELIS EAST WEST
2	4	OLD POP IN AN OAK REDNEX ZYX
3	2	ZOMBIE CRANBERRIES ISLAND
4	3	TEARS DON'T LIE MARK' OH URBAN MOTOR
5	6	SHORT OICK MAN 20 FINGERS ZYX
6	5	IT'S COOL MAN XXL ZYX
7	9	NERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
8	10	WNEN DO I GET TO SING "MY WAY" SPARKS LOGIC
9	7	STAY ANOTHER DAY EAST 17 LONDON
1D	NEW	LOVE IS ALL AROUNO O.J. BOBO EAM
11	8	COTTON EYE JOE REONEX ZYX
12	11	MAX DON'T HAVE SEX WITH YOUR EX E-EROTIC BLOW UP/INTERCORD
13	12	FOREVER YOUNG INTERACTIVE BLOW UP/INTERCORD
14	15	LOVE IS EVERYWNERE CAUGHT IN THE ACT ZYX
15	14	FEELING SO REAL MOBY INTECORD
1B	NEW	SCATMAN JOHN SCATMAN RCA
17	13	MOVE YOUR ASS SCOOTER EDEL
1B	16	AN ANGEL KELLY FAMILY KEL-LIFE/EDEL
19	NEW	REDEMPTION RMB URBAN MOTOR
20	18	FLYING NIGN CAPTAIN HOLLYWOOO PROJECT BLOW UP
		ALBUMS
1	1	CRANBERRIES NO NEED TO ARGUE ISLAND/MERCURY
2	3	VANGELI5 1492-CONQUEST OF PARADISE EAST WEST
3	2	MARK' ON NEVER STOP THAT FEELING URBAN/MOTOR
4	5	SIMPLE MINDS GDOO NEWS FROM... VIRGIN
5	4	KELLY FAMILY OVER THE HUMP KEL-LIFE/EDEL
6	6	WESTERNHAGEN AFFENTHEATER WEA
7	7	BON JOVI CROSS ROAO JAMBCO/MERCURY
8	9	VAN HALEN BALANCE WEA
9	1D	STING FIELDS OF GOLO A&M
1D	8	SOUNDTRACK THE LION KING MERCURY/PHONOGRAM
11	11	EAST 17 STEAM LONDON/METRONOMONE
12	14	GREEN DAY DOOKIE REPRISE
13	12	SOUNDTRACK DER KONIG DER LOWEN POLYDOR
14	13	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN
15	15	J. KADISON PAINTEO DESERT SERNADE EMI
1B	17	R.E.M. MONSTER WARNER
17	18	MADONNA BEDTIME STORIES WARNER
1B	16	ELVIS PRESLEY THE VERY BEST OF ELVIS ARIOLA
19	NEW	H-BLOCKX TIME TO MOVE ARIOLA
20	NEW	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN

FRANCE (SNEP/IFOP/Tns-Live) 2/4/95

THIS WEEK	LAST WEEK	SINGLES
1	1	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN WALT DISNEY
2	2	SHORT DICK MAN 20 FINGERS EMI
3	4	ALWAYS BON JOVI JAMBCO/MERCURY
4	13	RESPECT ALLIANCE ETHNIK DELABE
5	5	SECRET MADONNA WARNER
6	3	CHACUN SA ROUTE KATCHE, MANU & ORYEMA, GEOFFREY & TONTON VIRGIN
7	6	SATURDAY NIGHT WHIGFIELO POLYGRAM
8	9	ALL I WANNA DO SHERYL CROW A&M
9	11	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
1D	7	L'NISTOIRE DE LA VIE DEBBIE DAVIS SONY
11	8	REGULATE WARREN G & NATE DOGG ISLAND
12	10	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN
13	20	COTTON EYE JOE REONEX JIVE
14	17	YOUR SONG BILLY PAUL VERSA
15	14	LA CORRIDA FRANCIS CABREL COLUMBIA
1B	12	IS THIS THE LOVE MASTERBOY BARCLAY
17	15	SYMPATHY FOR TNE DEVIL GUNS N' ROSES GEFFEN
18	16	FEEL TNE NEAT OF THE NIGHT MASTERBOY POLYGRAM
19	19	IT'S A RAINY DAY ICE MC POLYGRAM
20	18	LOVE RELIGION U 96 MOTOR
		ALBUMS
1	1	SOUNDTRACK THE LION KING WALT DISNEY
2	2	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
3	5	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
4	3	BOYZ II MEN II MOTOWN
5	8	CRANBERRIES NO NEEO TO ARGUE ISLAND
B	4	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN
7	NEW	SYLVIE VARTAN SYLVIE VARTAN PHONOGRAM
B	6	SOUNDTRACK FARNELLI AUVIDIS
9	11	MARIAH CAREY MUSIC BOX COLUMBIA
1D	NEW	EXTREME WAITING FDR THE PUNCHLINE POLYDOR
11	1D	SOUNDTRACK PULP FICTION BMG
12	15	ALAIN SOUCHON C'EST DEJA CA VIRGIN
13	7	MASTERBOY DIFFERENT OREAMS BARCLAY/POLYGRAM
14	14	RENAUD A LA BELLE DE MAI VIRGIN
15	NEW	SNERYL CROW TUESOAY NIGHT MUSIC CLUB POLYDOR
16	17	JAMIROQUAI THE RETURN OF THE SPACE COWBOY SONY
17	13	WHITNEY NOUSTON THE BODYGUARD ARISTA
18	NEW	M.C. SOLAAR PROSE COMBAT POLYDOR
19	NEW	BEATLES LIVE AT THE BBC EMI
20	20	STEPHAN EICHER NON CI BADAR GUARDA E PASSA POLYGRAM

HITS OF THE U.K.™

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THIS WEEK	LAST WEEK	SINGLES
1	1	TNINK TWICE CELINE DION EPIC
2	NEW	NO MORE "I LOVE YOU'S" ANNIE LENNOX RCA
3	2	SET YOU FREE N-TRANCE ALL AROUND THE WORLD
4	3	COTTON EYE JOE REONEX INTERNAL AFFAIRS
5	6	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 1ST AVENUE/COLUMBIA
6	4	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
7	7	RUN AWAY (MC SAR &) THE REAL MCCOY LOGIC/ARISTA
8	5	TOTAL ECLIPSE OF THE NEART NICKI FRENCH BAGS OF FUN
B	B	REACN UP (PAPA'S GOT A BRAND NEW PIG BAG) PERFECTO ALLSTRAZ PERFECTO/EAST WEST
1D	NEW	DON'T GIVE ME YOUR LIFE ALEX PARTY SYSTEMATIC
11	11	CALL IT LOVE DEUCE LONDON
12	13	INDEPENDENT LOVE SONG SCARLET WEA
13	17	COWBOY DREAMS JIMMY NAIL EAST WEST
14	10	RIVERDANCE BILL WHELAN SON
15	15	THIS COWBDY SONG STING A&M
16	9	OPEN YOUR HEART M-PEOPLE DECONSTRUCTION/RCA
17	12	BUMP N' GRIND R KELLY JIVE
1B	27	TOCCATA & FUGUE VANESSA-MAE EMI
1B	NEW	EVERLASTING LOVE GLORIA ESTEFAN EPIC
20	NEW	MANSIZE ROOSTER SUPERGRASS PARLOPHONE
21	NEW	DELICIOUS SHAMPOO FOOD/PARLOPHONE
22	19	EVERY DAY OF THE WEEK JADE GIANT
23	NEW	U WILL KNOW BMU MERCURY
24	21	NEW GENERATION SUEDE NUDE
25	NEW	HERE AND NOW DEL AMITRI A&M
26	NEW	I FOUND LOVE/TAKE A TOKE C+C MUSIC FACTORY COLUMBIA
27	NEW	PASSION JON OF THE PLEASED WIMMIN PERFECTO
2B	NEW	YOU ARE EVERYTHING MELANIE WILLIAMS & JOE ROBERTS COLUMBIA
29	NEW	THE WHOLE WORLD LOST ITS NEAD THE GO-GO'S IRS/CDE/IRS
30	14	BASKET CASE GREEN OAY REPRISE
31	22	WE'VE GOT TONIGHT BOB SEGER & THE SILVER BULLET BAND CAPITOL
32	20	ALWAYS AND FOREVER LUTHER VANDROSS EPIC
33	33	STRONG ENOUGN SHERYL CROW A&M
34	32	WOUNDERFUL ADAM ANT EMI
35	NEW	YOU'RE NO GOOD ASWAD BUBBLIN
3B	NEW	THE OANCE/FRIENDS IN LOW PLACES GARTH BROOKS CAPITOL
37	NEW	MESSAGE OF LOVE LOVEHAPPY MCA
3B	NEW	DOWN BY THE WATER PJ NARVEY ISLAND
39	16	ONE NIGHT STAND LET LOOSE MERCURY
40	1B	TELL ME WHEN THE HUMAN LEAGUE EAST WEST

THIS WEEK	LAST WEEK	ALBUMS
1	1	CELINE DION THE COLOUR OF MY LOVE EPIC
2	5	FREE THE SPIRIT PAN PIPE MOODS POLYGRAM/TV
3	7	JIMMY NAIL CROCODILE SNOES EAST WEST
4	2	SIMPLE MINDS GOOO NEWS FROM THE NEXT WORLD VIRGIN
5	4	THE BEAUTIFUL SOUTH CARRY ON UP THE CHARTS GO! DISCS
6	NEW	GREATEST HITS BOB SEGER & THE SILVER BULLET BAND CAPITOL
7	6	PORTISHEAD DUMMY GO! BEAT
8	8	M-PEOPLE BIZARRE FRUIT DECONSTRUCTION/RCA
9	NEW	CARTER THE UNSTOPPABLE SEX MACHINE WORRY BOMB CHRYSALIS
1D	3	LEFTFIELD LEFTISM HARD HANDS
11	12	BLUR PARKLIFE FOOD/PARLOPHONE
12	11	DEFINITELY MAYBE OASIS CREATION
13	9	ETERNAL ALWAYS & FOREVER AVENUE/EMI
14	14	CRANBERRIES NO NEED TO ARGUE ISLAND
15	NEW	MORRISSEY WORLD OF MORRISSEY PARLOPHONE
16	18	R.E.M MONSTER WARNER
17	13	GREEN DAY DOOKIE REPRISE
1B	19	STING FIELDS OF GOLD A&M
19	15	BON JOVI CROSS ROAD JAMBCO/MERCURY
20	NEW	PURE PHASE SPIRITUALIZED ELECTRIC MAINLINE DEDICATED
21	21	SNERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
22	20	R. KELLY 12 PLAY JIVE
23	22	LUTHER VANDROSS SONGS EPIC
24	31	LET LOOSE LET LOOSE MERCURY
25	2B	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN
26	NEW	LOUIS ARMSTRONG WE NAVE ALL TNE TIME IN THE WORLD EMI
27	26	THE CHIEFTAINS THE LONG BLACK VEIL RCA
28	10	EXTREME WAITING FOR THE PUNCHLINE A&M
29	17	THUNDER BEHINO CLOSED DOOR EMI
3O	29	MASSIVE ATTACK PROTECTION VIRGIN
31	27	MADONNA BEDTIME STORIES MAVERICK/SIRE
32	NEW	GLORIA ESTEFAN HOLD ME, THRILL ME, KISS ME EPIC
33	30	LIGHTING SEEDS JOLLIFICATION EPIC
34	16	THE HUMAN LEAGUE OCTOPUS EAST WEST
35	NEW	SUEDE DOG MAN STAR NUDE
36	25	EAST 17 STEAM LONDON
37	39	CYNDI LAUPER TWELVE DEADLY CYNS . . ANO THEN SOME EPIC
38	34	STONE RDSES SECONO COMING GEFFEN
39	35	BEATLES LIVE AT THE BBC APPLE/EMI
40	23	VAN NALEN BALANCE WARNER

ITALY (Musica e Dischi) 2/13/95

THIS WEEK	LAST WEEK	SINGLES
1	3	ROUNO AND AROUNO TI.PI.CAL. LUP
2	5	LICK IT 20 FINGERS TIME/DOWNTOWN
3	1	ALL I NEED IS LOVE INDIANA DANCEWORX/VOLUMEX
4	2	MERAVIGLIOSA CREATURA GIANNA NANNINI POLYDOR
5	4	SHE'S A RIVER SIMPLE MINDS VIRGIN
6	NEW	SPACEMAN U S U R A TIME
7	6	ANYBODY, ANYWNERE GIORGIO PREZIOSO BLISS COMPROGRESS
8	8	ANOTHER DAY WHIGFIELD ENERGY PRODUCTION/X-ENERGY
9	NEW	PASSION NETZWERK DWA
1D	9	HYPER HYPER SCOOTER EDEL
		ALBUMS
1	1	MARCO MASINI IL CIELD DELLA VERGINE RICORDI
2	2	SIMPLE MINDS GOOO NEWS FROM... VIRGIN
3	3	STING FIELDS OF GOLD A&M
4	5	CRANBERRIES NO NEEO TO ARGUE ISLAND
5	4	BON JOVI CROSS ROAD JAMBCO/MERCURY
B	7	PAOLO ROSSI HAMMAMET E ALTRE STORIE COLUMBIA
7	8	LITFIBA SPIRITO EMI
8	9	SADE THE BEST OF SADE EPIC
9	6	SOUNDTRACK FORREST GUMP EPIC SOUNDTRAX
1D	NEW	NIRVANA MTV UNPLUGGED IN NY MCA/GEFFEN

SPAIN (TVE/AFYVE) 2/4/95

THIS WEEK	LAST WEEK	SINGLES
1	2	ZOMBIE ORORO MAX MUSIC
2	1	DANCING WITH TEARS... CABBELLERO MAX MUSIC
3	5	SENSITY WORLD JOEY PRODISC/DANI R.
4	3	THE REASONS IN YOU NINA CHRYSALIS
5	4	TAKE A TOKE C+C MUSIC FACTORY SONY
6	NEW	NO MORE PRESSURE STATUS MAX MUSIC
7	NEW	FEEL THE VIBE AFRIKA BAMBAATAA BLANCO Y NEGRO
8	NEW	RUN AWAY CORO FEATURING LYEN MAX MUSIC
9	6	TOUCN ME DIGILOVE MAX MUSIC
1D	10	DANCE TO THE HOUSE TAMBOURINES PINK-GINGER
		ALBUMS
1	3	CRANBERRIES NO NEEO TO ARGUE ISLAND
2	1	LAURA PAUSINI LAURA PAUSINI DRO/WARNER
3	2	BON JOVI CROSS ROAO JAMBCO/MERCURY
4	5	ANA BELEN/VICTOR MANUEL MUCHO MAS QUE DOS ARIOLA
5	4	NERBERT VON KARAJAN ADAGIO KARAJAN DEUTSCHE/POLYGRAM
B	B	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN
7	7	GLORIA ESTEFAN HOLD ME, THRILL ME... EPIC
8	NEW	ROSARIO SIENTO EPIC
9	NEW	SIMPLE MINDS GOOD NEWS... VIRGIN/ESPANA
10	NEW	JOSE LUIS PERALES MIS 30 MEJORES CANCIONES CBS SONY

Hits Of The World is compiled at Billboard/London by Julie Boodhoo and Christine Price. Contact 71-323-6686, fax 71-323-2314/2316.

'New' indicates first entry or re-entry into chart shown.

HITS OF THE WORLD
CONTINUED

EUROCHART HOT 100 2/18/95 — MUSIC & MEDIA

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**COTTON EYE JOE** REDNEX JIVE
2	5	**HERE COMES THE NOTSTEPPER** INI KAMOZE COLUMBIA
3	2	**ZOMBIE** CRANBERRIES ISLAND
4	3	**STAY ANOTHER DAY** EAST 17 LONDON
5	6	**TEARS DON'T LIE** MARK' OH URBAN/MOTOR
6	4	**OLD POP IN AN OAK** REONEX JIVE
7	9	**THINK TWICE** CELINE DION EPIC
8	8	**CAN YOU FEEL THE LOVE TONIGHT** ELTON JOHN WALT DISNEY/MERCURY
9	10	**SET YOU FREE** N-TRANCE ALL AROUND THE WORLD
10	NEW	**SHORT DICK MAN** 2D FINGERS TIME/DOWNTOWN
		ALBUMS
1	1	**CRANBERRIES** NO NEED TO ARGUE ISLAND
2	NEW	**SIMPLE MINDS** GOOD NEWS FROM THE NEXT WORLD VIRGIN
3	3	**NIRVANA** MTV UNPLUGGED IN NEW YORK GEFFEN
4	2	**BON JOVI** CROSS ROAD JAMBCO/MERCURY
5	4	**SOUNDTRACK** THE LION KING WALT DISNEY/MERCURY
8	5	**STING** FIELDS OF GOLD A&M
7	6	**VAN HALEN** BALANCE WARNER
8	8	**MARK' OH** NEVER STOP THAT FEELING URBAN/ MOTOR
9	10	**GREEN DAY** DOOKIE REPRISE
10	7	**KELLY FAMILY** OVER THE HUMP KEL-LIFE

SWEDEN (GLF) 2/10/95

THIS WEEK	LAST WEEK	
		SINGLES
1	4	**TEARS DON'T LIE** MARK' OH POLYDOR
2	1	**STAY ANOTHER DAY** EAST 17 LONDON
3	3	**ZOMBIE** CRANBERRIES ISLAND
4	2	**THE RIDE** BASIC ELEMENT INHOUSE/EMI
5	5	**HERE COMES THE HOTSTEPPER** INI KAMOZE COLUMBIA
6	8	**SELF ESTEEM** OFFSPRING BORDERLINE
7	NEW	**FLYING NIGN** CAPTAIN HOLLYWOOD PROJECT MEGA
8	6	**BASKET CASE** GREEN DAY WARNER
9	NEW	**DON'T YOU KNOW** PANDORA VIRGIN/STOCKHOUSE
10	7	**LOVE RELIGION** U96 POLYDOR
		ALBUMS
1	1	**GLENMARK/ERIKSSON/STROMSTEDT** GLENMARK/ERIKSSON/STROMSTEDT METRONOME
2	4	**SIMPLE MINDS** GOOD NEWS FROM THE NEXT WORLD VIRGIN
3	2	**CRANBERRIES** NO NEED TO ARGUE ISLAND
4	3	**GREEN DAY** DOOKIE WARNER
5	5	**OFFSPRING** SMASH EPITAPH
6	7	**SOUNDTRACK** PULP FICTION MCA
7	10	**SOUNDTRACK** THE LION KING POLYGRAM
8	6	**E-TYPE** MADE IN SWEDEN STOCKHOLM
9	9	**VAN HALEN** BALANCE WARNER
10	NEW	**NORDMAH** NOROMAN SONET

DENMARK (IFPI/Nielsen Marketing Research) 2/18/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**STAY ANOTNER DAY** EAST 17 POLYGRAM
2	10	**HERE COMES THE NOTSTEPPER** INI KAMOZE COLUMBIA
3	2	**OLD POP IN AN OAK** REONEX BMG/ARIOLA
4	4	**WHEN I'M CLEANING WINDOWS** 2 IN A TENT SCANDINAVIAN
5	NEW	**THEM GIRLS, THEM GIRLS** ZIG & ZAG SONY
6	6	**THE RIDE** BASIC ELEMENT EMI/MEDLEY
7	NEW	**SCATMAN (SKI-BA-BOP-BA-DOP-BOP)** SCATMAN JOHN BMG/ARIOLA
8	8	**SYMPATHY FOR THE DEVIL** GUNS N' ROSES MCA
9	3	**COTTON EYE JOE** REDNEX BMG/ARIOLA
10	5	**ZOMBIE** CRANBERRIES ISLAND
		ALBUMS
1	1	**CRANBERRIES** NO NEED TO ARGUE ISLAND
2	2	**THOMAS NELMIG** STUPID MAN BMG
3	6	**ELVIS PRESLEY** THE ESSENTIAL COLLECTION BMG ARIOLA
4	NEW	**SIMPLE MINDS** GOOD NEWS FROM THE NEXT WORLD VIRGIN
5	5	**AEROSMITH** BIG ONES GEFFEN
6	8	**PA-PAPEGOJE** PA-PAPEGOJE SONY
7	9	**BON JOVI** CROSS ROAD JAMBCO/MERCURY
8	14	**NIRVANA** MTV UNPLUGGED IN NEW YORK GEFFEN
9	NEW	**SANNE SALOMONSEN** UNPLUGGED VIRGIN
10	NEW	**STING** FIELDS OF GOLD POLYGRAM

PORTUGAL (Portugal/AFP) 2/7/95

THIS WEEK	LAST WEEK	
		ALBUMS
1	1	**LAURA PAUSINI** LAURA PAUSINI WARNER
2	2	**CRANBERRIES** NO NEED TO ARGUE ISLAND
3	3	**NIRVANA** MTV UNPLUGGED IN NEW YORK GEFFEN
4	5	**VARIOUS** SUPERMIX 9 VIDISCO
5	NEW	**SIMPLE MINDS** GOOD NEWS FROM THE NEXT WORLD VIRGIN
6	7	**BON JOVI** CROSS ROAD JAMBCO/MERCURY
7	4	**VAN HALEN** BALANCE WARNER
8	8	**VARIOUS** TOP STAR 94/95 VIDISCO
9	6	**MADREDEUS** O ESPIRITO DA PAZ EMI
10	NEW	**STING** FIELDS OF GOLD A&M

IRELAND (IFPI Ireland) 2/9/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**THINK TWICE** CELINE OION EPIC
2	2	**COTTOH EYE JOE** REDNEX INTERNAL AFFAIRS
3	3	**NERE COMES THE HOTSTEPPER** INI KAMOZE COLUMBIA
4	7	**SET ME FREE** X-TRANCE ALL AROUND THE WORLD
5	NEW	**TNE DANCE/FRIENOS IN LOW PLACES** GARTH BROOKS CAPITOL
6	5	**RUN AWAY** MC SAR & THE REAL MCCOY ARISTA
7	4	**LOVE ME FOR A REASON** SOYZONE POLYDOR
8	1D	**REACN UP (PIG DAG)** PERFECTO ALLSTARZ PERFECTO
9	8	**RIVERDANCE** BILL WHELAN SON
10	NEW	**NO MORE "I LOVE YOU'S"** ANNIE LENNOX RCA
		ALBUMS
1	1	**CHARLIE LANDSBOROUGH** WHAT COLOUR IS THE WIND RITZ
2	2	**CNIEFTAINS** THE LONG SLACK VEIL RCA
3	3	**CELINE DION** THE COLOUR OF MY LOVE EPIC
4	4	**GARTH BROOKS** THE HITS CAPITOL
5	7	**BEAUTIFUL SOUTH** CARRY ON UP THE CHARTS GO! DISCS
6	6	**CRANBERRIES** NO NEED TO ARGUE ISLAND
7	NEW	**CNRISTY MOORE** LIVE AT THE POINT COLUMBIA
8	NEW	**VARIOUS** ENERGY RUSK K9 DINO
9	8	**SOUNDTRACK** PULP FICTION MCA
10	NEW	**SINEAD LOHAN** WHO DO YOU THINK I AM DARA

AUSTRIA (Austrian IFPI/Austnan Top 30) 2/18/95

THIS WEEK	LAST WEEK	
		SINGLES
1	3	**OLD POP IN AN OAK** REONEX ECHO
2	5	**ZOMBIE** CRANBERRIES ISLAND
3	4	**TEARS DON'T LIE** MARK' OH POLYGRAM
4	1	**AN ANGEL** KELLY FAMILY EMI
S	2	**COTTON EYE JOE** REDNEX ECHO
6	NEW	**ODO VADIS** IMPERIO ECHO
7	NEW	**SING IT TO YOU** LAVINIA JONES EMI
8	NEW	**STAY ANOTHER DAY** EAST 17 LONDON
9	8	**IT'S COOL MAN** XXL FEATURING P "COOL MAN" STEINER ECHO
10	9	**CAN YOU FEEL THE LOVE TONIGHT** ELTON JOHN POLYDOR
		ALBUMS
1	1	**CRANBERRIES** NO NEED TO ARGUE ISLAND
2	3	**KELLY FAMILY** OVER THE HUMP EMI
3	6	**NIRVANA** MTV UNPLUGGED IN NEW YORK GEFFEN
4	3	**BON JOVI** CROSS ROAD JAMBCO/MERCURY
5	5	**SOUNDTRACK** THE LION KING POLYDOR
6	4	**E.A.V.** NIE WIEDER KUNST EMI
7	7	**CLAUDIA JUNG** CLAUDIA JUNG EMI
8	NEW	**ELVIS PRESLEY** THE SEST OF THE KING BMG
9	9	**SHERYL CROW** TUESOAY NIGHT MUSIC CLUS A&M
10	NEW	**SOUNDTRACK** KONIG DER LOWEN POLYGRAM

NORWAY (Verdens Gang Norway) 2/18/95

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**OLD POP IN AN OAK** REONEX BMG
2	2	**ZOMBIE** CRANSERRIES ISLAND/POLYGRAM
3	3	**BASKET CASE** GREEN OAY WARNER
4	4	**STAY ANOTNER DAY** EAST 17 LONDON
5	9	**NERE COMES THE HOTSTEPPER** INI KAMOZE COLUMBIA
6	5	**CAN YOU FEEL THE LOVE TONIGHT** ELTON JOHN POLYGRAM
7	10	**I SAW YOU DANCING** YAKI-DA MEGA
8	6	**COTTON EYE JOE** REDNEX BMG
9	8	**ALWAYS** BON JOVI JAMBCO/MERCURY
10	NEW	**THINK TWICE** CELION OION EPIC
		ALBUMS
1	1	**JENTER OG SANN** OI DERRE SONET
2	2	**NERBERT VON KARAJAN** LES PLUS BEAUX ADAGIOS POLYGRAM
3	3	**EAGLES** HELL FREEZES OVER MCA
4	4	**CRANBERRIES** NO NEED TO ARGUE ISLAND
5	HEW	**SIMPLE MINDS** GOOD NEWS FROM THE NEXT WORLD EMI
6	5	**STING** FIELDS OF GOLD POLYGRAM
7	10	**GARTH BROOKS** THE HITS EMI
8	7	**CHRIS REA** THE SEST OF WARNER
9	NEW	**CHIEFTAINS** THE LONG BLACK VEIL BMG
10	6	**YAKI-DA** PRIDE MEGA

HONG KONG (IFPI Hong Kong Group) 2/5/95

THIS WEEK	LAST WEEK	
		ALBUMS
1	1	**CASS PHANG** SUODENLY WAKE UP FROM A DREAM EMI
2	NEW	**ALAN TAM** FLY WITH ME POLYGRAM
3	4	**AMAHDA LEE** LOVE IN YOKOHAMA ROCK IN
4	3	**EKIH CHEHG** THE SEST SHOW BMG
5	NEW	**LEO KOO** LAUGHING, SAYING, THINKING MUSIC IMPACT
6	2	**JACKY CHEUNG** THIS WINTER IS NOT VERY COLD POLYGRAM
7	NEW	**SALLY YEH** SIMPLE BLACK & WHITE WARNER
8	7	**CHRIS WONG** LOVE STORY IN THE MORTAL WORLD FITTO
9	NEW	**LESLIE CHEUNG** ALWAYS IN MY HEART CAPITOL ARTISTS
10	8	**FAYE WONG** TO PLEASE MYSELF CINEPOLY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

NETHERLANDS: It seems the mania for tribute albums knows no bounds. A virtual who's who of the region's most happening acts (14 of them Dutch, two Belgian), including **Bettie Serveert, Arno, Darryl-Ann, dEUS, Burma Shave, Shine, the Prodigal Sons, the Scene, Tröckener Kecks,** and **the Nits,** have contributed a total of 16 tracks to "Als De Rook Is Verdwenen" (Phonogram), an album of songs by the veteran singer/guitarist **Boudewijn De Groot.** Originally a protest singer, De Groot was known in the '60s as the Dutch equivalent of Bob Dylan (although it was his friend **Lennaert Nijgh** who wrote the Dutch-language lyrics to most of his songs). Now 50, De Groot is still fondly remembered by the older generation of record buyers, but with such an impressive lineup of new acts on hand to reinterpret his work, younger fans will find this album the perfect introduction to a Dutch legend. WILLEM HOOS

FRANCE: In 1992, the classical music soundtrack of Belgian director **Gerard Corbiau's** movie "Tous Les Matins Du Monde" (Auvidis) proved an astounding success, given its baroque style of music performed on period instruments. It sold 700,000 copies worldwide, including 80,000 in the U.S. And the classical soundtrack of Corbiau's new movie, "Farinelli," appears to be doing even better. While a good classical music album might sell between 1,000-5,000 copies a week in France, "Farinelli" has sold 100,000 copies (gold status) in just 10 days. The movie tells the true, but dramatized, story of a castrated male singer who lived in the 17th century, a time when women were banned from singing in churches. As a castrato, his job was to reach the high notes normally achieved only by women. The lead is played by **Stefano Dionisi,** a young Italian actor. Luckily for him, computerized mixing techniques were able to simulate the vocal sound of a castrated male singer by combining the voices of American countertenor **Derek Lee-Ragin** and Polish soprano **Ewa Godlewska.** This synthesized voice performs works by **Handel, Giovanni Pergolesi, Porpora,** and **Riccardo Broschi.** PHILIPPE CROCQ



EGYPT: Twenty years after her death, the legendary singer **Oum Kultoum** is still the biggest-selling act on cassette in the Arab world. Last year, her song "Inta Omri," a collaboration with **Muhammad Abdel Wahab** originally released in 1964, sold more than 300,000 cassettes in this country alone. At the same time, another of her landmark recordings, "Al-Atlal" (Ruins), written by **Riad Elsunbatti** and first released in 1966, sold more than 200,000 copies. Since her sudden death Feb. 3, 1975, many new artists have found fame throughout the Arab world by imitating Kultoum, and her songs are performed daily all around the globe, often as instrumental pieces that lend a sense of respectability to any occasion. Her appeal was, and still is, something all Arabs agree about, and she met many heads of state during her travels. Her arrival on the music scene in the early '20s had a tremendous impact, and by employing many top composers she encouraged the emergence of a new generation of talent, which changed the direction of Arab music. She is still sorely missed, and the young songwriters of today are badly in need of another artist like her to introduce their songs to a wider market.



MUHAMMAD HIJAZI

NEW ZEALAND: There were several reasons to explain why **Dave Dobbyn** (Pulse, Jan. 14) played such a blistering show at Auckland's Powerstation last month. It was the final gig of a lengthy, acclaimed national tour. His **Neil Finn**-produced album, "Twist" (Sony), was about to be certified platinum (15,000 copies), and plans were being finalized for a June release in three key territories: Australia (Epic), the U.K. (Columbia), and the U.S. (TriStar—the label that released Kiwi singer/songwriter **Shona Laing's** recent album, "Shona"). And Dobbyn's wife is expecting their second child later in the year. But all these reasons to be cheerful aside, Dobbyn's show was a powerful reminder of just how much he has contributed to the musical culture of his homeland. The Kiwi performer's long and varied set embraced the wiry rock songs and aching ballads of "Twist," made diversions to visit **the Velvet Underground's** "Sweet Jane" and **the Beatles'** "Rain," and showcased classic Dobbyn material from the past two decades, notably a fiery version of his guitar-driven hit "Be Mine Tonight," which he originally recorded with **Th' Dudes.** With new management by **Grant Thomas (Crowded House, Tim Finn)** and his finest album yet in hand, Dobbyn certainly had plenty to celebrate. And a loyal, sweaty, capacity audience was only too happy to acknowledge his continued success. GRAHAM REID

U.K.: Mafia & Fluxy are fast joining the ranks of this country's premier remixers. The two brothers **Leroy** (Mafia) and **Dave** (Fluxy) **Heywood** from Tottenham, North London, have recently remixed **Janet Jackson's** "You Want This," **Sting's** "This Cowboy Song," and **Aaliyah's** current single, "Down With The Click." This high-profile activity follows years of saturating the reggae market with their unique sound both here and in Jamaica. The brothers credit their new manager, **Jackie Davidson,** for much of their newfound success. It was her publicity campaigns that helped to launch the mainstream careers of **Shabba Ranks, Mad Cobra, Patra,** and **C.J. Lewis,** and since picking up the reins with Mafia & Fluxy she has steered the duo in the direction of stars such as **Boy George, Dannii Minogue, Chaka Demus & Pliers,** and **MC D.** Inspired by the example of their heroes **Sly & Robbie,** Mafia & Fluxy have founded their own label, produced multi-artist compilations, and started to build a recording studio with a view to nurturing more U.K. talent. KENNEDY MENSAH

NORTENA'S CORRIDOS OFFER UNCENSORED DEPICTION OF MEXICO'S DAILY STRUGGLES

(Continued from page 5)

as *norteños*.

"When the Mexican Revolution was going on, the songs spoke of what was happening," says prominent songsmith Enrique Franco, author of classic corridos such as "La Juala De Oro" and "Pedro Y Paldo."

"Before, people found out what was happening in other towns through the songs," says Franco. "It was like the news. Now there's no revolution. But other things are happening about which we have to speak."

Indeed, norteña artists such as Los Tigres Del Norte and Los Huracanes Del Norte are Mexico's answer to American rap acts and, like the Anglo versemeisters, they have attracted their share of controversy.

Many Mexicans abhor the corridos' violent images and lower-class cachet. Even Mexico's right-of-center National Action Party (PAN) has gotten into the act, criticizing norteña artists and songwriters for glorifying the drug trade.

But leading norteña composers such as Teodoro Bello, who wrote the 1993 corrido hit "Pacas De A Kilo" (Kilo Packs) says he and his counterparts pen hard-hitting lyrics about drugs and violence, "because it's happening. It's not like we like the fact it's happening. It's like the press. You can avoid writing about it, but if you don't, someone else will."

Bello says that if he is accused of drug dealing, "I say the [political] parties do worse things than I do. With this peso devaluation, I'll go on TV tomorrow to tell people that this is a betrayal of the country."

Los Tigres Del Norte band leader Jorge Hernández, echoing rap artists' sentiments, says, "The only thing that we do is sing about what happens every day. We're like interpreters, then the public decides the songs they like."

Last year, Franco wrote and recorded a tune that attracted radio listeners in droves in San Jose, Calif. Entitled "Vendetta De Michoacán," the song recounted a real-life feud between two families from the Pacific Mexican state of Michoacán who were fighting over control of the drug trade in their small town. The feud had accounted for dozens of murders, including an ambush in which 17 persons died.

A smash regional hit, "Vendetta De Michoacán" was receiving heavy rotation on Spanish radio stations in San Jose, until they began getting calls asking them to stop playing it. Callers said many members of the feuding families had moved to nearby Redwood City, and the song was inflaming passions.

Guillermo Prince, program director of KLOK-AM San Jose recalls a female relative of a station staffer asking that the rotation of "Vendetta" be "slowed down, because there was some relatives of the people mentioned in the corrido. One day when the song was being played, the relative ran into someone who said, 'Hey, there's your cousin's song again.' "

Prince notes that airplay—and tensions—gradually cooled. " 'Vendetta' was just like every song: It lasted five or six weeks, and it came down," he says.

At times, the ties between corrido-singing norteña bands and drug trafficking are more than purely musical. Last July, several members of Los Huracanes Del Norte were injured when a car bomb exploded outside a Guadalajara hotel. The band was playing a party for family members of Raphael Caro Quintero, one of Mexico's most notorious drug dealers who now is in prison. A rival drug gang was suspected in the attack.





Los Tigras Del Norta, left, changed norteña music forevar with thair early '70s hit "Contrabando Y Traición." The group continues to alter its lyrics and style, now distancing themselves from the violence and drugs that hava marked norteña lyrics. Los Huracanes Del Norta, right, ran afoul of that undarworld whan several band members were injured by a car bomb last July while performing at a party for relatives of e jailed drug dealer.

Despite their sullied reputations in some quarters, corridos have helped norteña music become more popular than ever. Los Tigres Del Norte, Los Huracanes Del Norte, and Los Invasores De Nuevo León sell millions of records and play to thousands of fans from Mexico City to Minneapolis. In 1994, for example, Los Tigres Del Norte headlined a Cinco de Mayo festival in Los Angeles that drew 100,000 spectators. Mexican record labels, particularly indie imprints, have benefited, as well, from corrido-singing norteña acts.

Mexico City-based indie Musivisa, for whom Los Tigres Del Norte record, as well as indie labels, such as Disa, DLV, MCM, located in the northern Mexican city Monterrey, have long dominated the rural-rooted sounds called "música popular." Norteña, ranchera, and banda are among the leading components of música popular.

Monterrey is recognized within the industry as a stronghold for norteña acts, some of which are not necessarily corrido-based. For example, Disa's homegrown act Norteños' Clan has drawn rave reviews for "Norteños De Corazón Puro," a norteña package containing cover songs of hits by pop superstar Luis Miguel.

LABEL INTEREST

The multinational labels, perhaps belatedly, have taken notice of norteña's growth as part of the overall upswing of música popular.

In 1994, Warner Music Mexico debuted a new label, Raza, which is "dedicated to música popular," says label director Lydia Salazar. Though based in Mexico City, Raza has placed its promotion director in Monterrey. EMI Music Mexico is negotiating to acquire DLV, home of Los Invasores De Nuevo León and Leones De Norte, as well as the deep catalog of norteña icon Ramón Ayala Sr.

EMI president Mario Ruiz says EMI is going to open a separate office in Monterrey. "We think that norteño is going to expand," says Ruiz. "It has gone over from the lower class to the middle class. It's accepted as original Mexican music."

Sony maintains an office in Monterrey, staffed with an A&R representive. BMG International's VP Latin, North America, Jesús López says he is nearing completion on a deal to sign two norteña acts, adding, "I have plans to sign five or six acts of this genre."

Salazar says Raza recently signed a norteña act. "This is the first 'grupo norteño' signed to Warner," says Salazar. "We are confident that norteña groups are very strong throughout Mexico."

But Salazar says she is not looking for corrido-rooted norteña artists, since many corridos will not get played on Mexican radio—especially in Pacific states such as Sinaloa and Culiacán where the drug operations are most prevalent. Salazar says "the government does not want to encourage" drug-related activities through radio airplay.

Salazar expects romance-oriented norteña acts will prosper in the coming years.

While KLOK's Prince acknowledges that he stays clear of overly violent corridos, he notes that when be airs a two-hour weekly show of hardcore corridos "the listeners love it.

"Everybody likes songs that mention the small town where they come from and to feel like a tough guy from that town," he says. "They can say, 'Oh I come from the same town as that tough guy so don't mess with me.' "

Mexican immigrants, many of whom migrated to central California, have provided much of the cross-pollination that took norteña from the California cantinas to Mexican stadiums. Norteña's Mexican fan base now stretches to Pacific states Guerrero and Michoacán, far from the Mexico-U.S. border, thanks to returning immigrants whose first contact with norteña likely occured at a Los Tigres Del Norte dance in California's Central Valley.

"Immigrants here come and go," says Franco, who has lived in San Jose for the past 15 years. "They come here, buy their [norteña] music, and they go back to Mexico, and they play it there. It has been a kind of free promotion."

Such grass-roots marketing says Servando Cano, manager of top norteña artists Ayala and Los Invasores Del Norte, has made norteña a universal music idiom in the Latino markets.

"It's no longer music from a certain territory," says Cano. "It's now more international music." Several years back Los Tigres Del Norte became the first norteña act to play Central America.

Manuel Peña, a University Of Texas professor who wrote a book on the history of norteña music, says norteña took root in the mid-1800s when Czech and German immigrants settled in northern Mexico and south Texas, bringing with them the button accordion and polka. Mexicans on both sides of the border later integrated the accordion and polka with the bass, drums, and an oversized guitar called *bajo sexto*.

When vocals were added to the music in the 1950s, the songs were based on the idea that the only reason a man was to love a woman was so he could become really inebriated when she became unfaithful. The songs contained an honorable, frontier sort of violence: People who were killed deserved their fate, even though such occurences were rare.

"If you sing a corrido about people getting killed, and people are dancing to it, it does seem a little incongruous," says Peña.

For decades, norteña remained ensconced in a region bounded by Matamoros and Monterrey in Mexico, and Corpus Christi and San Antonio in the U.S. By the 1970s, however, the music was spreading along the Mexico-U.S. border, as well as further into the interior of both countries.

Around the same time, Los Tigres Del Norte was a struggling act that began embracing contemporary societal themes, such as drug smugglers, corrupt police officers, stool pigeons, and brash *mojados*, or wetbacks. Older norteña artists eschewed such topics in order to remain popular with small-town dance audiences.

Los Tigres Del Norte, in fact, exemplify the persona and growth of the new norteña direction. Like many of their norteña peers, the quintet, known to their fans as Los Tigres, emigrated to San Jose in 1968 while still in their teens. The band soon started playing in bars and small business openings in San Jose and may have remained another nondescript cantina band were it not for the early-'70s hit "Contrabando Y Traición," a song that changed the group and norteña music forever.

"Contrabando" relates the story of an illegal Mexican alien and a Chicana from Texas who are smuggling marijuana from Tijuana to Los Angeles. When they finish the job in L.A., the man says he plans to visit his girlfriend in San Francisco. However, the Chicana is in love with her partner and, in a jealous fit, shoots him in a dark Hollywood alley, disappearing with the ill-gotten cash.

Like many Los Tigres' songs to follow, "Contrabando" is now a norteña classic covered by dozens of artists. The tune's two characters, Emilio Varela and Camelia La Tejana, have become cultural icons for many Mexicans.

"Contrabando" was important because it was the first song that chronicled the nascent drug trade between Mexico and the U.S. "It was like a film," says Hernández. "Plus it was the truth of what was happening in those years. It came out at exactly the right moment. It spoke of the total chaos that is drug trafficking."

The success of "Contrabando" demonstrated to other Mexican acts that there was a huge market for songs about the exploits of dope dealers, whom many immigrants at the time were seeing first-hand as they crossed the border. A slew of drug songs were recorded over the next 15 years, many of which were tailor-made for sequels.

"Contrabando" was followed a few years later, in the early '70s, by Los Tigres' "Ya Encontraron A Camelia" (They Found Camelia), a narrative about the drug mafia looking for the money heisted by Camelia.

Since their initial smash, Los Tigres have dominated norteña, becoming one of the top-selling acts in the Latino market. Further, it is a sign of how far norteña has come that Los Tigres are among the most influential binational bands. They recorded 25 albums, filmed 18 movies, and won a Grammy Award in the Mexican-American category.

"They obviously struck a very responsive chord in the lives of hundreds of thousands of immigrants," says Peña. "Their music is the epitome of the immigrant experience."

Despite their enormous popularity, Los Tigres have never lost their *mexicanidad*, or Mexicanness, even though they live in the U.S. The band members constantly return to Mexico, speak rough-hewn English, and are only casually aware of the goings-on outside the insulated immigrant community.

Conversely, the band is keenly aware of its audience's lifestyle and personality. In the 1980s, as Mexico's economy unraveled and immigration mushroomed, Los Tigres recorded a string of Mexican pride tunes about mojados. The songs held subtle political undertones sympathetic to the tribulations of Mexican immigrants, further tethering the band to fans in both countries.

Franco's "La Jaula De Oro" (The Gold Cage)—a poignant expression of the Mexican immigrant's ambivalence toward his adopted country—was Los Tigres' most significant tune of that era. After seeing large numbers of immigrants from war-torn Central America spill into the U.S. in the early '80s, Los Tigres recorded another Franco tune "Tres Veces Mojado" (Three Times A Wetback), about a refugee from El Salvador who emigrates first to Mexico, then to the U.S.

Jesús Martínez, a political science professor at Santa Clara University, wrote a doctoral dissertation on the Mexican community in the Silicon Valley.

One chapter of his work was dedicated to Los Tigres, whom he says, "reached a new status when they focused on immigrant-related issues. That gave them a degree of seriousness that other groups didn't have at the time."

In an effort to blaze new musical trails and maintain their 18-25 audience, Los Tigres again are altering their lyrical and musical style, a move certain to be monitored by the band's norteña contemporaries. While other acts continue to focus on violence and the drug trade, Los Tigres have been distancing themselves from those themes.

Rather, Los Tigres now perform slow-paced boleros and bouncy cumbias more romantic than raucous in nature. Observing that norteña in the '60s and '70s was directed toward "adults who drink," Hernández says that the Los Tigres' ability to move with the times has allowed the band to perform for "the children of the people to whom the music was sung before."

In recent years, younger Mexican music fans have gravitated toward corridos recorded in another musical style rooted in German-flavored instrumentation, banda. Still, songsmiths such as Bello insist that the oom-pah flavored banda owes much to norteña.

"Banda needs norteña," says Bello, who has been writing material for several bandas lately. "Many of the hits that banda has are hits done first in the norteña style."

NARM'95

SAN DIEGO

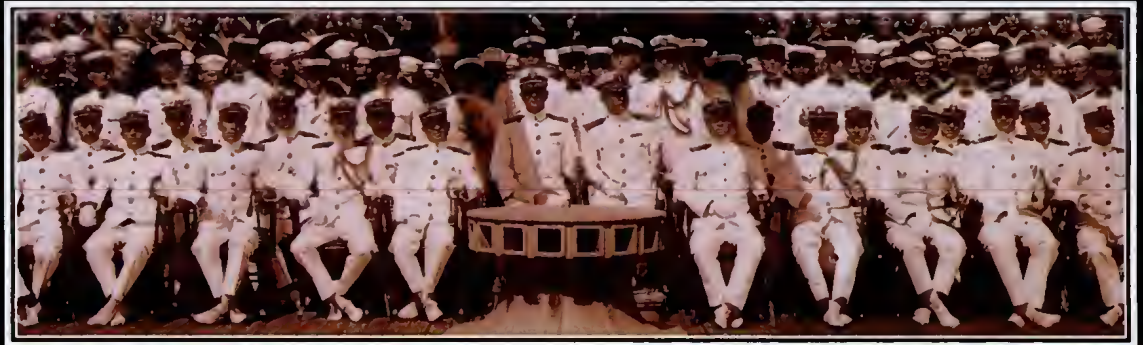
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DOM-71001



DOM-71002

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RVR-61794



RVR-61790

RIVER ROAD

The latest project from blues-boogie legends **Canned Heat** is titled *Internal Combustion* and is a celebration of 25 years of playing blues music for fans worldwide. Pacific Northwest rockers, **The Renegade Saints**, play a blend of pure American rock with a 90's twist.



DRA-41024



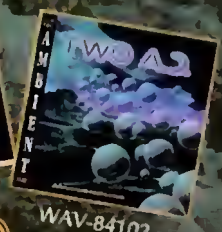
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Drive Archive presents the greatest names in blues, country pop and jazz. Drive Archive brings you the unique bluesy sound of **Billie Holiday** as well as **Great Voices** a collection of the world's greatest singers available on Compact Discs at Compact Prices.



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WAV-84102

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DIS-60471

The musical journey continues with **The Lion King, Rhythm of the Pride Lands.** This powerful musical celebration is inspired by renowned performer Lebo M, and is filled with African harmonies and rhythms. Included is a new recording of "The Lion Sleeps Tonight."



DAM-3704

Big Mr Sharp, Elmo Minnie, Memphis Roosevelt Sykes, Pi Blackwell, Fred Mc Piano Red, Peetie W Sammy Price, Jimm "Cleanhead" Vinso Mississippi John H Sonny Boy Williams

THUMP RECORDS INC.



THP-4719

In the tradition of the Old School Series, Thump Records is proud to release **Old School Love Songs** featuring 14 timeless love songs. Features memorable hits by The Isley Brothers, Lisa Lisa & Cult Jam, Heatwave, Marvin Gaye and more.

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VRA-68001

VESPER ALLEY RECORDS

Vesper Alley Records introduces the hot debut album of roots rocker **Blakey St. John** entitled *Temporary Tattoos* described by the press as a "roadhouse rocker with red-hot pipes." Vesper Alley Records will soon follow this with more great roots and alternative rock releases.



BNA-13

Defining Moments Volume One by **Saga** is the definitive collection, featuring 15 digitally re-mastered tracks, from one of the most innovative and overlooked groups in rock music. Look for the new Saga studio album this summer!

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K-Dee's album
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Moulin D'Or

In 1986 when we recorded **Danny Wright's** first *Black And White* album, people told us we couldn't sell solo piano cover tunes. Over 2,000,000 units later, Moulin D'Or is proud to release the fifth in the incredibly successful *Black And White* series. Applause.



NWR-951

THUMP RECORDS INC.

From the artist who brought us mega-dance hits like "Spring Love" and "Party Your Body" comes the long awaited album from dance artist **Stevie B.** His ultimate new album is called *Funky Melody* and features all new fresh freestyle music.



THP-9934

Explore the music of Valley Vue from the legendary R&B artist **Jerry Butler** and his smooth styling of both up tempo and ballad tracks, to the debut Reggae album from **BARRI** which combines both Jamaican and American cultures.



VVR-22006



VVR-22014

VALLEY VUE

Continue the exploration from Valley Vue with a double CD box set of **Doug Duke** with many of the Jazz greats and a debut album from a new Urban Contemporary artist **Lamarr K Swing.** (New single "Your Brown Eyes" ships in February.)



VVR-22013



LAC-22009

VALLEY VUE

Lavendy

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TATIONS

Via Jo, formerly with Yousou N'Dour, transcends traditional Afro-pop sounds with powerful contemporary roots music. Following #2 Billboard chart success of *Trance Planet Volume 1*, Tom Schnabel of KCRW Santa Monica exceeds expectations with **Trance Planet Volume 2.** Includes ambient world dub, and ambient liturgical music.



TLA-7209



TLA-7210

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A-Street launches its Avenue Gold Collection with **WAR's Greatest Hits.** Listen to the fantastic sound of 20 bit digital's greater resolution and enhanced dynamic range. Also on Digital 20 Master Series, *Why Can't We Be Friends, The World Is A Ghetto* and *Eric Burdon Declares War.*



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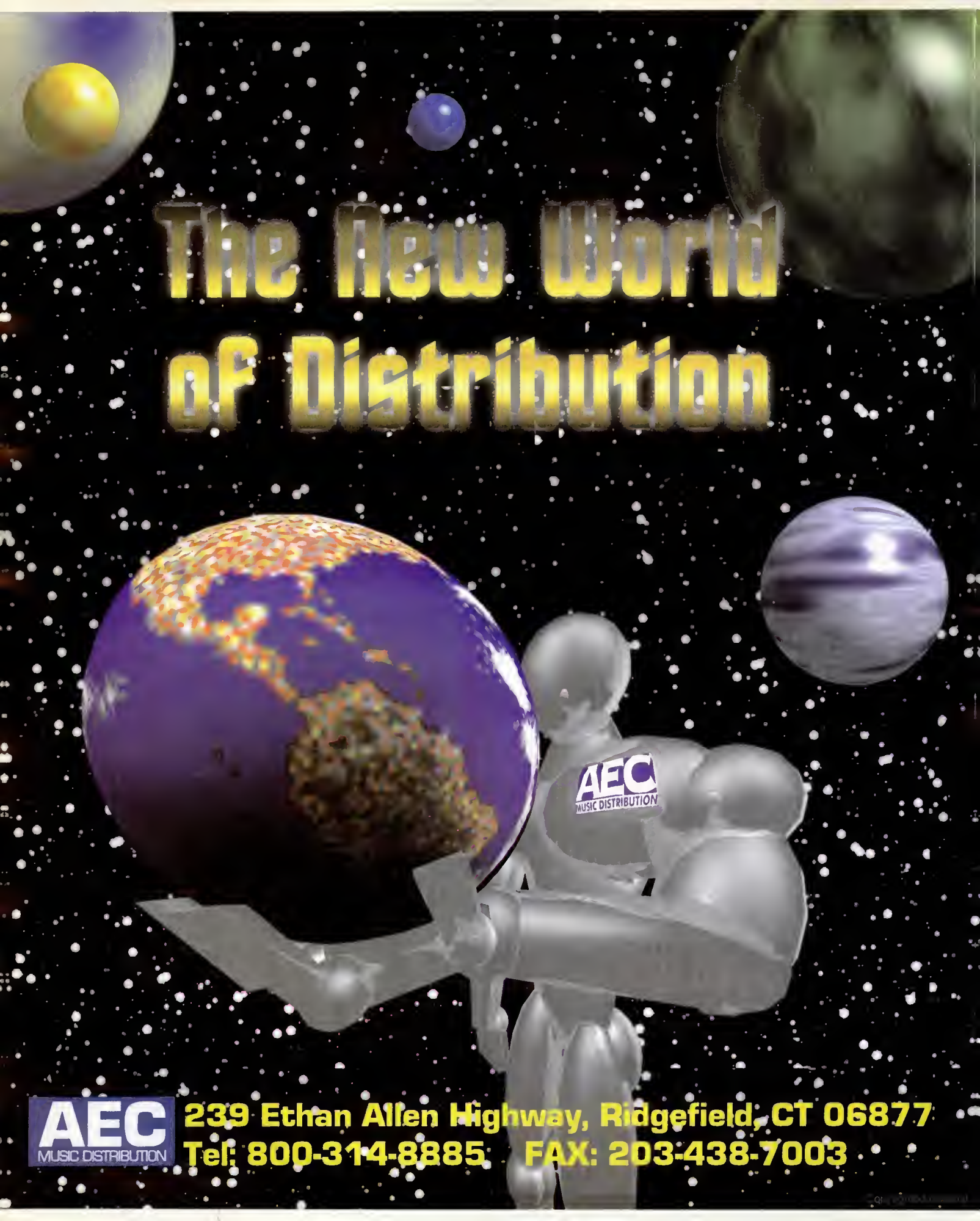


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Confab '95: A Time For Hot Topics And Change

■ BY JIM BESSMAN

Even apart from its first visit to San Diego, NARM's 37th annual confab at the San Diego Convention Center promises to be unusually exciting—if not of pivotal importance—on other counts. There will be hot topics to be sure, including source-tagging and record clubs. But the principals involved in the planning of this year's gathering feel that things will be fundamentally different this time, and that what goes down in San Diego may well determine the future of the trade organization itself.

"What's so exciting about this particular NARM is that it's a transitional convention," says John Salstone, co-owner of M.S. Distributing and convention chairman. "We've had pretty much the same convention the last four, five, six years, and it was time for a change."

Hence the 37th NARM's deep focus on the group's reason for being: product. "We've recognized that what the labels and attendees like the most about the conventions is exposing and breaking new product—and getting people excited about music again," continues Salstone. "That's what we're trying to hit on at this particular convention. But we've also realized that each of the six major distributors and the indies all had different ideas of how they wanted to approach the convention, so we wanted to create an environment for people to do what they wanted to do in the trade-product presentations, or if they wanted a circus, or to rent an aircraft carrier, they could do that, too—with the focus as much as possible staying on the music."



NARM executive director Pam Horovitz

ADAPTING TO THE ENVIRONMENT

Wherehouse Entertainment head and reigning NARM president Scott Young is equally excited about this year's convention, though his feelings are somewhat tempered by concern over the state of the retail industry. "Business overall is up, but at the same time, all retailers who report publicly talk about how margins are being squeezed so badly," says Young. "So we'll explore how to run our businesses in that environment, as well as how the industry adapts to new consumer-pricing levels. So it's exciting and scary—and a tough line to walk sometimes."

NARM's executive director Pam Horovitz echoes Young's comments and expects that such concerns will be the topic of intense public and private conversstions during the convention. "I think many retailers showed good, solid unit-sales this holiday season, but there's a lot of concern about margins," she says. "It isn't an official topic of conversation for us, but retailers, having addressed whatever they can do in terms of efficiencies and buying controls and aggressive marketing within their own companies, look to extend that dialog with the suppliers."

Of course, continuing discussion on source tagging is all but promised. "I'm sitting between committee recommendations and a board vote, so from the Association standpoint, we continue to aggressively seek source tagging," notes Horovitz. "This will be the second convention since we made that initial recommendation to suppliers: We made it in Orlando, didn't have it by San Francisco, and here we are still plugging away, but I hope there's continued progress."

Indeed, Young hopes that by convention's end, there will be some general industry-wide agreement on electronic article-surveillance issues, "so we all know where we are and can take some actions."

> "Business overall is up, but at the same time, all retailers who report publicly talk about how margins are being squeezed so badly. So we'll explore how to run our businesses in that environment, as well as how the industry adapts to new consumer-pricing levels."
>
> **—Scott Young, NARM president**

RESEARCH ON CLUBS

Another burning issue—record clubs—will be dealt with in a seminar that Horovitz predicts will be of special interest to the music community because it will involve a research presentation.

"For quite awhile, record clubs have been the source of concern to retailers, who have been particularly irritated about promotional come-ons like eight-CDs-for-a-penny offers—but there hasn't been much hard data available," she says. "We'll present the first real benchmark data about the record-club member and his buying habits vis-a-vis retail, so we think the topic will be of interest not just to the retail community but to the clubs themselves, to see if what we got matches what they got internally. It will be of interest to labels who deal with clubs as well as retail, and to artists-who sign deals with labels, who in turn sell their music to clubs and retail."

Horovitz also anticipates continued interest in retail consolidation as well

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FutureNARM

Amid retail consolidation and labels' cost-consciousness, members pop the question: Are conventions a place to exchange ideas and conduct business, or a mere "shmooze-fest"?

■ BY ED CHRISTMAN

Like Arabs to Mecca, the music industry annually converges for the National Assn. of Recording Merchandisers convention to discuss industry issues. Although the tradition has lasted for some 35 years, this year the viability of the convention itself will be a part of the dialog when NARM convenes in San Diego.

> In preparing for the NARM convention, each of the majors spends anywhere from $500,000 to $1 million to stage product presentations and fly in and house label and distribution staff.

The NARM convention has become an issue because of the exorbitant amount of money spent by the six majors to stage product presentations, among other reasons. In preparing for the NARM convention, each of the majors spends anywhere from $500,000 to $1 million to stage product presentations and fly in and house label and distribution staff. While those costs might have been justified when the industry was fragmented, with the consolidation of the retail, rack and one-stops sectors, the major music-manufacturers feel that they can more effectively reach account buyers through direct marketing efforts.

Moreover, over the last few years, instead of having meetings piled up one on top of another at the NARM convention, each of the majors has taken it upon itself to hold account meetings right before the convention. In setting up those meetings, majors travel to their branches and invite in major accounts for private meetings where issues are fully discussed. The combined impact of account-consolidation and the pre-NARM meetings has detracted from the importance of the NARM convention.

"The NARM convention has been reduced to one big shmooze-fest," complains one senior distribution-executive with a major. "And quite frankly, we don't think the kind of money we spend at NARM is well spent there anymore."

A sales executive with a large independent label adds, "I get the feeling that we are at that convention as a meal ticket. Labels are associate members of NARM, who funds the convention. To my way of thinking, it is crazy to fund something and then only be an associate member."

ZONES AND GREAT SHOWS

In an effort to get value for their money, some of the manufacturers are eschewing traditional product-presentations this year and are following in the steps of PGD, which last year nightly hosted the PGD Zone—a club set up in the hotel that featured developing acts from the labels distributed by PGD.

This year, for example, BMG Distribution will host what it is calling "The Greatest Musical Show On Earth," in place of a product presentation.

But even with these changes,

Continued on page 56



"A lot can be accomplished [at NARM]," says Miramar's Scott Gleason.

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NARM '95

A BILLBOARD EXPANDED RETAIL SECTION

Source-Tagging, Downsizing Issues To Be Heard At NARM

GET NARMED: If there's one thing that never fails to get Track's blood circulating, it's the annual NARM extravaganza, and this year's convention, which kicks off this week (Feb. 22-25) in San Diego, promises to be a humdinger. In addition to plenty of good music and controversial issues for attendees to talk about, it has one other distinguishing feature: This year's convention may be the last one in its current format. Music suppliers and the National Assn. of Recording Merchandisers board of directors have been holding conversations on ways to change it. In fact, that probably will be one of the topics at this year's confab.

The big reason behind the move to change the convention's format is money. With retail consolidation, music manufacturers say they are no longer getting a bang for their buck at the meeting and want to deep-six the expensive product presentations. In faet, with the exception of Sony and WEA, the other distributors already have jettisoned the product presentations and instead will host artist showcases. But even that is a costly proposition, so enjoy it while it lasts.

Another key issue sure to be floating throughout the convention is source tagging. Believe it or not, the initiative to have record labels place an electronic article surveillance tag at the point of manufacture is still alive. At last look, manufacturers said that they favored source tagging. It would take the rest of this column and probably next week's column as well to give the blow-by-blow account of how the two-year-old initiative got to its present status, so we'll cut right to the chase. The NARM board is urging manufacturers to begin source tagging CDs first and to worry about other entertainment software formats later. As part of that recommendation, NARM is standing by its selection of the acousto-magnetic technology.

The Recording Industry Assn. of America will hold a meeting on the topic at the convention. As it stands now, each of the major distributors has put forth a different set of issues to be resolved, but, despite the potential obstacles, NARM executive VP Pam Horovitz says she is cautiously optimistic that source tagging will become a reality.

"We are rolling along predicated on the assumption that everyone wants to do it," she says. "We have actually initiated discussions with a few companies on how to roll out a test of how source tagging the CD might work." Camelot will be one of the retailers participating in the test, she adds.

Two other hot issues sure to be touched upon at the convention will be the price war and record clubs. The former has been at the forefront of conversation for more than a year, and there appears to be no letup in sight. Record clubs are always a hot topic at NARM, but this year the discussion might be in a different light. Instead of emotion fueling the talk, this year's debate should be more informed because NARM will present the research results from the study it commissioned on record clubs.

And, of course, after all the talk, music will win the day. NARM expects more than 40 acts to perform during the course of the convention. The artists whom Track is anticipating seeing include the Mavericks, Joe Ely, Matthew Sweet, the Chieftains, Radney Foster, Joan Osborne, Love Battery, Naughty By Nature, and, yes, Foreigner.

The performances will take place in various settings. PGD will host the second incarnation of the PGD Zone each night of the convention. The Zone will kick off Wednesday night with Chely Wright, Dishwalla, and PJ Harvey. Other nights will feature performances by Gino Vanelli, Vybe, Montell Jordan, Rusted Root, Kim Richey, Martin Page, Steve Kolander, and 4 P.M.

Right before the PGD Zone opens, BMG Distribution is threatening to unleash the "Greatest Musical Show on Earth." Rick Bleiweiss, BMG Distribution senior VP of marketing, says he is leaving his laser-light show at home, but the action from the carnival midway that BMG is creating will more than make up for it. "It will be like a total carnival, with games and lots of drawings for people to win wonderful electronic equipment. We will have sumo wrestling and provide dinner, drinks food, and fun," he says.

Among the acts playing on the midway are Becky Barksdale, Chris Duarte Group, From Good Homes, Tina Moore, Timbuk3, and Lari White, as well as the Chieftains, Sweet, and Foster.

Uni Distribution will host a showcase Saturday night. In addition to Ely and the Mavericks, the GRP All-Star Band and David Arkenstone will perform, as will comedian Craig Shoemaker.

The indie showcase is Thursday night, and among those scheduled to perform are Laura Love, Howard Hewett, as well as Foreigner and Naughty By Nature.

The convention will begin with a Walt Disney Records presentation of "Pocahontas & Rhythm Of The Pride Lands." Disney generally puts on a spectacular presentation at the Video Software Dealers Assn. annual convention, but this is the first time NARM attendees will witness the Disney magic firsthand.

WEA and Sony haven't yet released details of their product presentations; Cema is having its event, which is invitation-only, on a boat. Cema senior VP Joe McFadden declined to specify who is performing because the schedule is still being finalized, but he did say that the boat is big.

RETAIL TRACK by Ed Christman

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NARM '95

A BILLBOARD EXPANDED RETAIL SECTION

FUTURENARM

Continued from page 53

some still question the viability of the convention in its present format. "In between golf sessions, there can be a lot of business accomplished," jokes Sean Gleason, GM at Seattle-based Miramar. But tackling the topic more seriously, he notes, "NARM has become a difficult place to conduct business. It's a place where you talk to people and then tend to tell them you will get back to them after NARM."

Even Tom Silverman, chairman of New York-based Tommy Boy Records, agrees. "Historically, NARM has been the most important music-industry meeting I attended," he notes. "But the NARM convention has become too formulaic. Maybe an annual meeting isn't the answer anymore. I don't think NARM can function like the Grateful Dead, who come around once a year. Maybe NARM needs to be like the Rolling Stones, who tour every three years, and each tour carries the threat of being the last one."

But Billy Emerson, chairman of Malverne, N.J.-based INDI and a former NARM president, argues, "We had some 20-odd conventions before the product presentations were even thought of. Then, over the last year, the product presentations took on a life of their own." Even if the majors don't want to spend the kind of money they now shell out for NARM, the convention serves a purpose, according to Emerson, who states that "There are always common issues that need to be addressed."

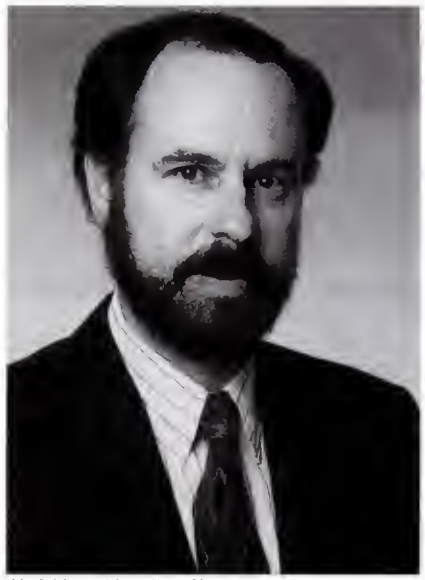
> "I am a big fan of the NARM convention. It's a place where ideas are exchanged. Also, I use it to meet many people that I would otherwise not see. I use it to hear and see great music."
>
> **—Howard Appelbaum, Kemp Mill Music**

Howard Appelbaum, executive VP at Beltsville, Md.-based Kemp Mill Music, says, "I am a big fan of the NARM convention. It's a place where ideas are exchanged. Also, I use it to meet many people that I would otherwise not see. I use it to hear and see great music, and I enjoy meeting people I do business with in a relaxed environment. When I come back, I am infused with ideas and energy, which is a result of the environment of NARM."

IMPORTANT FOR SMALL VENDORS

Jim Bonk, president of North Canton, Ohio-based Camelot Music and a former NARM president, states, "Over the years, NARM has served the industry well. In the early days, it served as a venue to shape the industry and that's what we did. It's an annual meeting where you can meet with your vendors, and it is especially important for the smaller vendors." But having said that, Bonk says it is "time for a change," in the NARM format. That change should be discussed by its members, he adds.

Current NARM president Scott Young has some ideas on the topic. Young, president of Wherehouse Entertainment, says, "The NARM convention does a lot of good things. If one of the goals of NARM is to enhance revenues, one way is to create high-level visible exposure . . . something that is consumer-oriented and that could spotlight major new releases."



NARM president Scott Young

In moving in that direction, Young suggests that NARM should link up with the Recording Industry Assn. Of America to create a spruced-up convention. For example, Young suggests that if the spring convention, which is tactical and release-oriented, were switched with the fall conferences, which are strategic, then maybe the NARM convention could be used as a platform that the media could attend, which would provide a forum to hype and sell more music to the consumer and increase industry revenues. ■

CONFAB '95

Continued from page 53

RESCHEDULING AND CONSUMERS

There's also talk of changing the nature of the conference and its scheduling, with Horovitz suggesting a move to a fall date—with a higher consumer-profile—may be in order.

It all comes down to the elemental question posed by Young: "Is it time to re-examine the role of NARM?"

As Horovitz notes, NARM is now a "mature organization," having been founded in 1958. "I don't know if that puts us in a mid-life crisis, but if we're to stay successful, we will need periodic re-evaluations of who we represent and what we're trying to do. So this year's convention will be its own unique animal, not like last year's, and probably not like next year's. We'll all be attending the presentations and seminars with a critical eye—but we welcome that because the feedback will steer us on a good course for the future." ■

as the new technologies impinging upon retailers. "There will be a major business-session devoted to multimedia," she says. "You can't pick up a magazine article without seeing 'CD-ROM' or any series of alphabet letters! One of our missions for the conventions has always been to help keep our membership apprised of new goings-on."

But with all the changes going on in the industry, it's no surprise that the role of NARM—and the convention itself—will also be subject to scrutiny.

"Again, I feel that this will be a transitional convention," says Salstone. "NARM conventions in the future will be more of an event, maybe including consumers, along the lines of country music's Fan Fair."

Adds Horovitz, "Even though the presentations of music and artists to the retail trade is critical, if an additional benefit from consumer exposure can be derived, obviously, it should be exploited."

To this end, NARM has hired the New York public-relations firm Ken Sunshine & Associates to help increase the group and the convention's visibility.

> I feel that this will be a transitional convention. NARM conventions in the future will be more of an event, maybe including consumers, along the lines of country music's Fan Fair."
>
> **—John Salstone, NARM '95 convention chairman**

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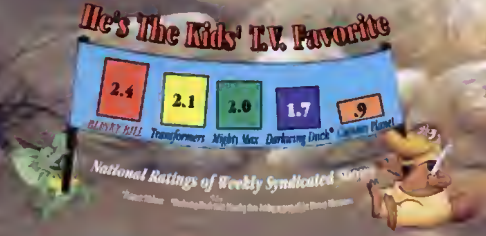
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Small freestanders are bucking the superstore trend with catalog, community service and cost-efficiency.

■ BY DON JEFFREY

While most of the attention in entertainment retail these days is on the superstore and the megastore, some retailers are sticking with another, less flashy, strategy for growth—the small neighborhood store.

Location, location, location are still the most important virtues for the success of ventures like this—whether the stores are freestanding or in a strip mall—but retailers pursuing this plan point out other elements in the equation.

They assert that smaller stores can effectively compete with the big guns through commitments to deep catalog and customer service. They also say that attention to community service is good for business.

"It is essentially our strategy to have neighborhood stores," says Bill Thom, president of Harmony House, most of whose 37 (Michigan and Ohio) stores are freestanders. "It's cost-efficient to run these kinds of stores."

Although the average size of a Harmony House store has grown from 4,000 square feet to 6,000-to-7,000 square feet in recent years, its focus bas not expanded beyond recorded music. Home video, video games and CD-ROM are not part of the mix. The chain's slogan is "Music Is All We Do." In fact, Harmony House has even gone deeper into music specialization with the opening of two classical-only stores in one market. Each of these outlets stocks 25,000 CDs.



Harmony House's Bill Thom

"We have very deep selection in that size of a store," says Thom of his typical neighborhood outlet. "We're aware of what sells." He says the company stocks more than 60,000 SKUs (stock-keeping units) of CDs and cassettes in its system. The average inventory at cost is $350,000.

Harmony House opens only a handful of stores a year because executives are careful about the kinds of locations in which they'll do business. "We're patient. And we do not borrow money to grow," says Thom.

The executive recognizes the value of the superstore, but maintains that it is not the strategy for Harmony House to follow. "It didn't make sense to open superstores in this market," says Thom. "We already had the market well-covered. You open too many stores, it starts to cannibalize business."



Blockbuster's Gerald Weber

"They've got the size and the inventory," he says of superstores, "but in a lot of cases, they're missing a certain element—a knowledgeable staff or being in touch with the community."

YEARBOOKS AND SCHOLARSHIPS

Giving something back to the community in which the company does business is a common refrain among retailers who operate neighborhood stores. Harmony House does things like buying ads in student yearbooks, donating to charitable organizations and sponsoring scholarships.

National Record Mart, a 140-unit chain based in Carnegie, Pennsylvania, is also a believer in community service. "We're increasingly getting involved at the grass-roots level, in businesses and schools, with joint promotions and activities," says Julian Van Erlach, VP of operations.

Commenting on neighborhood stores, he says, "We are doing them. It's our belief that there's a strategic niche out there for 8,000-to-10,000-square-foot, principally music, stores."

Van Erlach says the concept works particularly well in markets with a population between 300,000 and 600,000, such as Harrisburg and Reading, Pennsylvania, and Richmond, Virginia. "We can grow profitably in non-mall venues in power strips. That's what we're targeting," he says.

Some factors Van Erlach looks for in selecting sites are strip malls with significant anchors, traffic averaging 40,000 vehicles a day and nearness to a major access road.

He knows other chains are opening or planning to open superstores in many of the markets National Record Mart is in, but he sees a silver lining in that cloud of competition. "When a Media Play goes up, it takes share away, but it's expanding the marketplace, creating sales."

Like other chain executives who believe in the neighborhood store concept, Van Erlach stocks deep catalog despite the relatively small size of his stores. Like Harmony House, National Record Mart achieves that by focusing primarily on music. But National Record Mart takes that one step further, merchandising mostly CDs. "We're not phasing out tapes," insists Van Erlach. "We're meeting customer preferences."

BOTH SIDES OF THE STREET

Some chains are pursuing a double-barreled expansion strategy—superstores for some markets and neighborhood outlets for others.

Gerald Weber, president of music for 540-store Blockbuster Music, says the concept of neighborhood stores is "alive and well" in the former Turtles, Music Plus and Sound Warehouse outlets Blockbuster has acquired in the past few years. But he adds that the new superstores the company has been opening (at 15,000 square feet) have been "outperforming" the smaller units "dramatically."

Blockbuster's freestanding stores (5,000 to 7,000 square feet) carry about 20,000 SKUs of product, says Weber.

The principal advantage of neighborhood stores, according to Weber, is that "If they're well-operated, there's strong loyalty on the part of the customer. They're the convenience store of the music industry."

Ivan Lipton, president of 156-unit Strawberries/Waxie Maxie, says the company continues to open 4,000-to-6,500-square-foot stores, as well as larger outlets, but he declines to talk about the neighborhood concept, citing competitive reasons. "As a strategy, we think it works or we wouldn't be doing it," he says. ■



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NARM '95

A BILLBOARD EXPANDED RETAIL SECTION

NARM Convention *Schedule Of Events*

(Information accurate as of press time.)

TUESDAY, FEBRUARY 21

9AM-NOON
NARM Board of Directors Meeting

11AM-5PM
Early Bird Registration

1-3PM
Independents Meeting

3-6:30PM
NARM/RIAA Merchandising Committee Meeting

3:30-5:30PM
One-Stops Meeting

WEDNESDAY, FEBRUARY 22

9AM-NOON
Retailers Meeting

9AM-5PM
Registration

NOON-6PM
Trade Show



Keynoter Jack Eugster

12:30-2:30PM
Rack-Jobbers Meeting

3-7PM
International Attendees Meeting & Reception *(By Invitation Only)*

6-7PM
Independent Retailers Reception

7:30-10:30PM
BMG Distribution's "Greatest Musical Show On Earth"

10:30PM
"PGD Zone2" hosted by PGD

THURSDAY, FEBRUARY 23

8:30-10:30AM
Grand Opening Session
Breakfast & Special Presentation hosted by Walt Disney Records
- Featuring "Pocahontas" & "Rhythm Of The Pride Lands"
- Convention Chairman's Welcome: John Salstone, M.S. Distributing
- Keynote Address: Jack Eugster, The Musicland Group

11:00AM-2:30PM
Trade Show & Meetings *(Lunch Available in Convention Center)*

NOON-2PM
Canadian Retailers Luncheon *(All Canadian Retailers Invited)*

3-6PM
"It's All About Music" presented by Sony Music Distribution

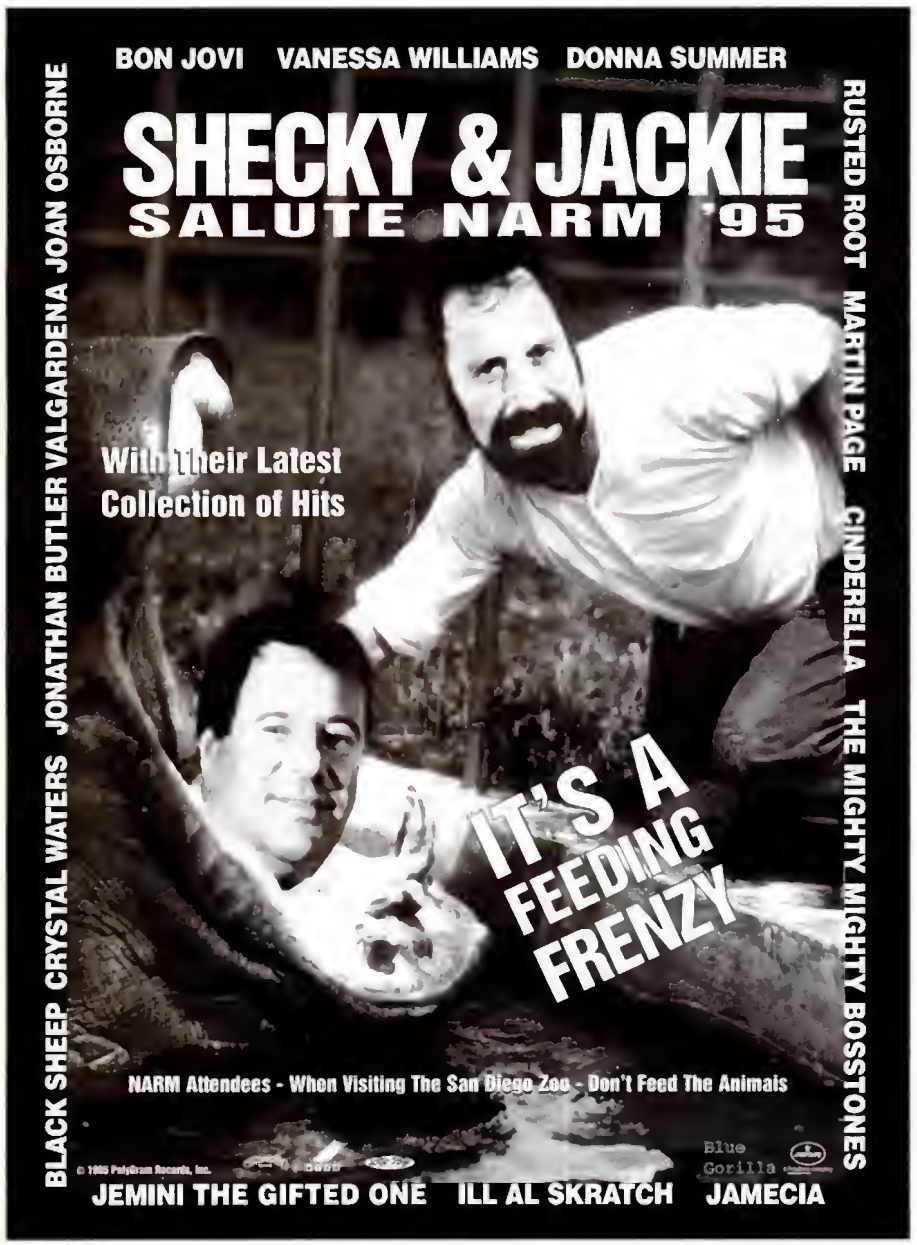
7-8:30PM
NARM Scholarship Foundation Party featuring "Tastes & Sounds From Around The World" & music-video compilations courtesy of Putumayo World Music

8:30-10PM
Independent Product Presentation...A Different Thing

10PM
"PGD Zone2" hosted by PGD

FRIDAY, FEBRUARY 24

8-9AM
Members Breakfast & Annual Meeting





9:15-11:30AM
General Session
- San Diego Symphony courtesy of Naxos of America, Inc.



The San Diego Symphony

- State of the Association Message: Scott Young, Wherehouse Entertainment
- Featured Presentation: Entertainment In The Cyber Zone
- Moderator: Jim McCullaugh, *MultiMedia Merchandising Magazine*

11:30AM-2:30PM
Trade Show & Meetings *(Lunch Available in Convention Center)*

NOON-1:30 PM
Classical-Music Committee Luncheon Meeting

3-6PM
Special Presentation by WEA Corp.

6:30-8:30PM
"Store Managers' Bash" hosted by Tower Records

8:30-11:30PM
Cema Distribution's "Come Sail With The Stars" *(By Invitation Only)*

11:30PM
"PGD Zone2" hosted by PGD

SATURDAY, FEBRUARY 25

9AM-12:15PM
Breakfast Seminars *(See Registration Form for Topics and Presenters)*

10:45-12:15PM
"America's Sold On Country: Are You Getting Your Share?," presented by CMA

12:30-2PM
Advertising Awards Luncheon *(By Invitation Only)*

12:30-2PM
Classical Music Month '95 Kick-Off Luncheon *(By Invitation Only)*

2:30-4PM
Special Session: Record-Club Research Results

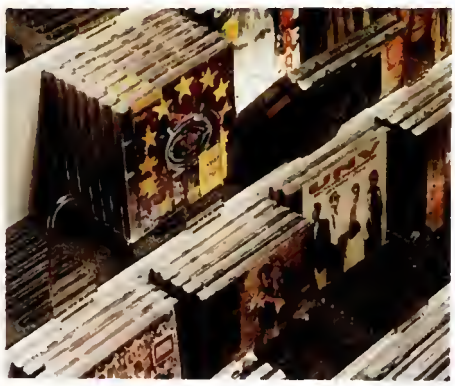
7-11PM
Awards Banquet & Showcase hosted by Uni Distribution & NARM

11:30PM
"PGD Zone2" hosted by PGD ■

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Beyond LA's Shadow, A Talent-Rich Place In The Sun Heats Up



■ BY GEORGE VARGA

Until recently, the talent-rich San Diego music scene was more notable for the many gifted artists who were forced to leave town than for those who stayed behind. With Los Angeles just 120 miles away, musicians seeking fame, fortune or just a shot at a record or publishing deal had no choice but to head north. The drain of eclectic talent that resulted saw the departures in the 1960s of such notable local heroes as soon-to-be Byrds bassist Chris Hillman (who played in local bluegrass favorites the Scottsville Squirrel Barkers), progressive-jazz saxophonist Arthur Blythe, R&B singer J.J. Jackson (1966's "But It's Alright") and future Moby Grape singer-bassist Bob Mosley. And in Tijuana, just 17 miles from downtown San Diego, young Mexican guitarist Carlos Santana came up playing blues and rock in area clubs before moving with his family to San Francisco. Other San Diegans who migrated in the '60s included drummer John Guerin, singer-songwriters Michael Franks and Tom Waits, pop hitmakers Gary Puckett & The Union Gap and thud-rock pioneers Iron Butterfly.

Among the more notable artists who lived in, and then left, San Diego prior to the '60s were jazz sax great Harold Land and R&B pioneer Joe "The Honeydripper" Liggins. Frank Zappa spent his freshman and sophomore highschool years in San Diego in the mid-1950s, drumming in a local R&B group called the Ramblers and getting his introduction to 12-tone music from Mission Bay High School teacher Robert Kavelman.

Between the 1970s and the '90s, the list of prominent musical expatriates grew to include avant diva Diamanda Galas, singer-songwriter Stephen Bishop (whose 1977 hit "On And On" was reworded to remove its San Diego references) and contemporary Christian singer Sandi Patti. Music critic-turned-film-director Cameron Crowe in the late '70s enrolled at Clairemont High School to surreptitiously gather material for his book-turned-movie "Fast Times At Ridgemont High."

Then there were country-rock songstress Rosie Flores; guitar shredder Jennifer Batten (Michael Jackson), ubiquitous studio bassist Nathan East, classical piano prodigy Gustavo Romero and R&B singer Chanté Moore—and a quietly charismatic singer and surfer named Eddie Vedder, who moved to Seattle to join what became Pearl Jam. (The Pearl Jam-inspired Stone Temple Pilots often played in San Diego as Mighty Joe Young, but most of its members had moved north by the time the Pilots formally began.)



Have roots, will rock: Paladins

LOVE IT OR LEAVE IT

"San Diego has always had a lot of very talented musicians and good bands," says John D'Agostino, who from 1975 to 1991 was pop critic for the weekly *San Diego Reader*. "It was just accepted after so many years of bands not making it that they would have to leave town. So a lot of musicians left and were no longer associated with San Diego. Or they stayed here and didn't achieve much."

"There was no way to get anywhere in the music business without going to Los Angeles," agrees singer-writer Jack Tempchin, whose many credits include writing or co-writing such hits as the Eagles' "Already Gone" and "Peaceful Easy Feeling" (the latter inspired by "various women in San Diego and a car ride to El Centro"). "I kept trying to find a way to do it without going to L.A., but you had to back then. I moved there in 1976 and moved back to San Diego in the early '80s."

The situation began to improve in the mid-'80s. It was then that three enterprising local roots-rock acts—the Beat Farmers, the Paladins and Mojo Nixon—proved it was possible to have a national recording and touring presence while continuing to live in San Diego. "We stayed right here; up in L.A. they tell you what to do!" says Nixon. "You miss the L.A. parties and hanging out and stuff. And that's probably good, because we can get in plenty of trouble down here."

But even before the alternative-rock explosion that has brought unprecedented national attention to San Diego in the past two years, an increasing number of musicians of all styles began opting to live here with little or no detriment to their careers. Witness reggae-pop band Big Mountain, heartland rocker (and erstwhile "ABC In Concert" TV host) Robert Vaughn, heavenly-voiced neo-folkie Jewel Kilcher (whose debut album is due Feb. 28 on Atlantic), jazzy singer-songwriter Joy Eden Harrison (whose debut album was released Feb. 7 on Bizarre/Planet) and punk- and country-tinged folk-rockers The Rugburns (a January EP on Bizarre/Planet).



Stone Temple Pilots, nee mighty Joe Young



Reggae-rockers Big Mountain

"It's nice to have the proximity of Los Angeles without having to live there," says bluesy singer-writer-pianist A.J. Croce, 23, whose second album, "That's Me In The Bar," is due next month on Private Music. "San Diego is also a great place because of the number of great musicians who live here."

A partial list of this group includes such distinguished local residents as singers Frankie Laine and Patti Page, the famed Romero classical guitar family, soul legend Ike Turner (now heading a new Revue) and singer-songwriter J.J. Cale. Longtime Kingston Trio member Nick Reynolds left town upon joining the group in 1958, but has since returned, while Janet Jackson, one of the county's most famous and reclusive residents, recently put her Rancho Santa Fe estate up for sale for $3.95 million. And sitar master Ravi Shankar quietly opened an Indian-music school two years ago in northern San Diego County, where he is periodically visited by ex-Beatle George Harrison.

MOODY'S MOOD

San Diego is also home for a coterie of acclaimed jazz artists. Their ranks include saxophonists James Moody

and Charles McPherson, guitarists Barney Kessel and Allan Holdsworth, and flutist Holly Hofmann—who also books the Horton Grand Hotel's Palace Bar, San Diego's only jazz club that regularly features national and international talent.

Unfortunately, most of the top jazz artists rarely perform in the city they call home. "To live here is wonderful, and there are a lot of fine musicians here, but San Diego doesn't support the arts, to be honest," says Moody, who played just one local date in 1994. "It seems as if people don't support jazz in San Diego, and the reason is because of what's being aired on these radio stations that play elevator music and call it 'jazz.' "

Malcolm Falk, talent buyer for Solana Beach's 20-year-old Belly Up Tavern club, agrees that San Diego faces challenges other markets do not—and not just for jazz. "The San



A.J. Croce will perform at NARM.

Diego music scene is constantly challenged by the San Diego lifestyle," says Falk, whose Mac Entertainment Group recently launched Ocean Aid, a series of international environmental fund-raising concerts. "The lifestyle is



Neo-folkie Jewel Kilcher

geared toward being outdoors, and people are typically more physically active. Hence they don't go out as much at night. I think people in L.A. pay more attention to entertainment."

SYMPHONY TO THE FAR EAST

The audience support in San Diego for other mediums—classical music, opera, theater, performance art—

Continued on page 66



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NARM '95 — SAN DIEGO

A BILLBOARD EXPANDED RETAIL SECTION

TALENT-RICH PLACE

Continued from page 65

varies from erratic to very strong. The San Diego Opera celebrated its 30th anniversary in January. The 68-year-old San Diego Symphony, which will perform at the opening of the NARM convention at the San Diego Convention Center, this month releases its second all-Berlioz album for the Hong Kong-based Naxos label. The symphony's first tour of Korea and Taiwan is planned for late spring.

"I think the arts in San Diego are really emergent. I guess the best word for a newcomer is 'surprising,' " says Michael Tiknis, who became the symphony's executive director in 1993 after serving in the same capacity for the Buffalo Philharmonic. "If you go to the Old Globe Theatre or the La Jolla Playhouse, or the opera or symphony or some of the smaller repertory playhouses, you're surprised that people don't know how good they are and that they still think of San Diego as a 'sunny beach town.' "

MUSICALLY PRO-ACTIVE MAYOR

One area that has built a strong momentum on its own in San Diego is the film and TV market. "The growth that we've had is phenomenal, especially in this economy," says Wally Schlotter, head of the San Diego Film Commission. "And it's nice to have a vote of confidence from the city to explore some markets that we haven't before, like the music industry."

In late 1994, San Diego Mayor Susan Golding announced the launching of the film commission's music committee, which is designed to promote San Diego as a "growing and vibrant center" for live music, recording and the making of music videos.

"I cannot picture a real city without a strong face of art and culture," Golding says. "It provides this city's ambience and soul, and makes it an exciting place to live. What is exciting about San Diego today is that we're being [nationally] recognized as a place where music is happening."

What's happening musically in America's sixth largest city is anything and everything. San Diego's diverse musical offerings are documented in such local music publications as *Slamm*, *Step Jazz*, *360°*, *Genetic Disorder* and dozens of fanzines. And the fifth annual San Diego Music Awards, to be held Aug. 7 at Spreckels Theatre, will feature local performers vying in a record 25 categories.

A CRYPT AND A COAT

National press coverage has, since 1993, focused on such alternative-rock leaders as Rocket From The Crypt, Drive Like Jehu, Lucy's Fur Coat and aMiniature [sic]. But the popularity of Latin and acid jazz is growing steadily, thanks to such fine area artists as guitarist Jaime Valle, Afro Rumba, the Greyboy Allstars and guitarist Evan Marks (whose Verve/Forecast debut album is due in March).

Equally noteworthy are such local pop-jazz and World Beat-oriented artists as Fattburger, Hollis Gentry and soukous band Bitoto (finalists in *Musician* magazine's 1994 national talent competition).

Country standouts include Fastgun, Unbridled, Prairie Fire and the Savery Brothers, while the bluegrass scene boasts such nationally heralded musicians as multi-instrumentalist Dennis Caplinger and guitarist Mark Rounds.

BLUES, FOLK AND 200 COFFEEHOUSES

San Diego also has a vibrant blues scene, headed by such standouts as local patriarch Tomcat Courtney, slide guitarist Fred Heath and vocal/guitar powerhouse Billy Thompson, now working on an album project with veteran producer Skip Drinkwater.

Rapidly gaining prominence is the city's overflowing talent pool of singer-songwriters, some of whom have the potential to make a national impact. In addition to the aforementioned Jewel Kilcher and Joy Eden Harrison, this group includes Cindy Lee Berryhill (whose fourth album is due this fall on Cargo/Earth Music) and Pippi Bernstein, who has a development deal with Gold Mountain management.

"At one point around 1959, we had 13 coffeehouses in San Diego that featured live music, and we thought there couldn't possibly be more than that," recalls Lou Curtis, who produced the San Diego Folk Festival from 1967 to '87 and now produces the annual Adams Avenue Roots Festival. "At last count, there were nearly 200 coffeehouses in the county." It was at one of these java-and-music locales, the 50-capacity Inner Change in Pacific Beach, that Kilcher attracted a bevy of major label talent scouts in 1993 before signing with Atlantic. Other coffeehouses that feature singer-songwriters and acoustic musicians include Java Joe's in Ocean Beach, the Wikiup in North Park, Cafe Italia in Middletown and Zanzibar in La Jolla.

"The coffeehouse boom has gone hand in hand with the growth of the acoustic scene in this city," says Joy Eden Harrison. "The mutual support among musicians in the acoustic scene separates them from any other city in which I've lived."

The Rugburns, now a four-man band, began life as an acoustic duo playing the coffeehouse circuit. Buoyed by the local success of its 1994 debut album, "Morning Wood," the group's popularity has soared to the point that it regularly fills the Belly Up Tavern, the 600-capacity Solana Beach club that last year celebrated its 20th anniversary of presenting local, national and international acts.

CASBAH A MECCA

San Diego's club scene includes myriad other outlets for live music, from alternative-rock mecca The Casbah and the blues-dominated Blind Melons (both 200-capacity venues) to the half-as-large, all-styles-welcome A Better World and the 294-capacity Dream Street in Ocean Beach, which features metal, reggae and alternative rock.



Jazz guitarist Barney Kessel



Belly Up Tavern, Solana Beach

Two of the largest San Diego clubs, both featuring national and local talent of varying styles, are the 699-seat New Bacchanal and the 470-seat Coach House San Diego. The 400-capacity Spirit in Bay Park was to San Diego's New Wave music scene in the late '70s and early '80s what The Casbah is to alternative rock now. Today, the Spirit features predominantly local rock bands.

MULTICULTURE IN BALBOA PARK

The Spirit is located close to San Diego's two most prominent all-ages music venues. SOMA Live, also in Bay Park, has a capacity of 1,500 and features local and national punk, alternative, metal and ska bands. The World Beat Center in Middletown has an official capacity of 400, but often attracts larger crowds to hear local and international reggae, ska and African music acts. The center will this year become a dual-pronged operation when it opens a multicultural music and arts center in Balboa Park.



Largely abandoned and dilapidated just a decade ago, downtown San Diego is now teeming with restaurants, clubs and live-music venues that range from funky to elegant. The adjacent Croce's and Croce's Top Hat have capacities of 144 and 150 and feature mainstream jazz and R&B, respectively. Both are operated by Ingrid Croce, the since-remarried widow of folk singer Jim Croce and the mother of A.J., who cut his teeth playing jazz and blues in his mother's downtown clubs in the now-thriving Gaslamp Quarter.

Other notable Gaslamp Quarter clubs include the acid-jazz-happy Ole' Madrid (capacity: 650), the raucous alternative-rock favorite Bodie's (capacity: 160), the live-blues and canned-disco Club Fifth Avenue (capacity: 250) and Club E, an 8,000-square-foot dance club that is part of the trendy new E Street Alley complex.

CROW AND CRAY AT STREET SCENE

Each September since 1984, the streets of the Gaslamp Quarter have also been the site of San Diego Street Scene, a civic music-and-food festival that draws up to 60,000 fans for two consecutive nights of music on 13 stages, all but a few outdoors. Produced by Rob Hagey, last year's Street Scene featured Buddy Guy, Robert Cray, Sheryl Crow and Richard Thompson, among some 70-plus acts.

Hagey is expanding this year's event to three days, regardless of whether plans reach fruition to stage a competing festival a month after Street Scene that would be modeled after the famed New Orleans Jazz & Heritage Festival.

STONES AT THE STADIUM

Although it was used only three times last year for concerts, San Diego's largest concert venue is Jack Murphy Stadium, home of the AFC champion Chargers football team and the currently inactive Padres baseball team. The 60,750-seat stadium last year hosted sold-out concerts by Pink Floyd, the Eagles and the Rolling Stones, promoted by, respectively, Avalon Attractions of Los Angeles, Barry Fey of Denver and Bill Silva Presents of San Diego, the city's largest concert promotion company.

The city's second-largest outdoor venue is the bayside SummerPops Bowl at Embarcadero Marina Park

Continued on page 72



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NARM '95

A BILLBOARD EXPANDED RETAIL SECTION

RETURN OF THE LISTENING POST

A long-dormant fixture of '50s and '60s record-stores is back—as a highly personal in-store sampling system. Retailers swear by the posts, which one survey claims show an 85% positive sales-impact where used.

■ BY TRUDI MILLER ROSENBLAUM

In the '50s, almost every record store had a listening post (or "booth," as the isolated stations were called), where customers could play a record before deciding to buy it. As the years went by, listening booths went the way of malt shops and poodle skirts. But in the past few years, they have made a huge comeback. No longer a mere record-player, today's posts are firmly rooted in '90s technology, with CD disc changers, digital sampling, computerized databases and in some cases, the ability to encode demographic information about the customer. To paraphrase a recent car commercial, this is not your father's listening post.



User-friendly Telescan unit

"Listening posts are fantastic for sales," says Bill Thom, president of the Harmony House chain, based in Troy, Mich. "In-store play has always been a great merchandising tool: artists like George Winston were absolutely launched through in-store play. But you can only play one disc at a time that way. With listening posts, customers can be introduced to a tremendous variety of music."

"There's definitely an effect on sales," agrees Jeff Clifford, VP of store operations for the Miami-based Spec's chain. "We've done tests where we've put a title on the listening post in just a few stores and seen sales of that title skyrocket, but only in those stores."

Lew Garrett, VP of purchasing for Camelot Music, notes, "Customers love them. And virtually everything we've ever put on our listening post has had an increase in sales." In a recent Macey Lippman Marketing survey, 85% of retailers with listening posts noted a positive impact on sales.

CENTERS, BARS AND COMBOS

So, what kind of posts are these stores using? Answers range from a single CD player to a multi-CD setup to an i-station with 37,000 digital samples to a "listening bar" where customers can play any CD they want. Some stores work with record companies to promote developing artists on the posts; others choose featured artists independently of the labels. Some stores create their own listening centers; some sign on with firms specializing in retail listening posts (see sidebar), and many employ a combination of styles.

HMV, for example, has both i-stations and endcap listening posts in its seven U.S. stores. "The i-station enables people to listen to 80% of the product we have in stock," says Rob Goldstone, VP of marketing. "Then we have dozens of single-CD posts, each featuring a different title. There's a definite strategy to choosing the artists: it's not for sale to the record companies, it's totally up to our knowledgeable staff to select what they think people will like. We try to break a few new pieces of music every month: we wouldn't put Pearl Jam on, because people know what they sound like. It's perfect for artists people haven't heard of, or artists that haven't put anything out in several years."

As for the i-station, Goldstone says, "The great feature is that it recommends other artists. If someone listens to Bonnie Raitt, it will say, 'You might also like k.d. lang or Melissa Etheridge.' That definitely increases sales. Customers love it; there's always long lines at the i-station."

WORKING WITH LABELS

Milford, Mass.-based Strawberries also has a mixture in its 155 stores, using single- and multi-disc Telescan players and i-stations. Unlike HMV, Strawberries works with the labels to create promotions for developing artists on the listening posts.

Best Buy of Bloomington, Minn. also uses Telescan, with posts in 147 of its 204 stores. The older stores have endcap units with six CDs, the newer ones have 70 to 100 single-disc posts throughout the store. "From what we saw, [Telescan's units] were the most indestructible and reliable. We had originally built some ourselves, but they got beat up quite a bit. Telescan's are also about the easiest for the customer to use, very user-friendly," says VP of visual merchandise Greg Maanum. "We also like its portability; it's not big and bulky, so we can easily move it throughout the department."

Featured artists are chosen with a combination of label input and buyer discretion. Jeff Abrams, Best Buy VP of merchandising for entertainment software, cites Del Amitri as an example of a band that benefits from listening post exposure. "Here's a group that has two semi-successful albums, but it's the type of band that if no one hears them, there's no pent-up demand for them," Abrams says. "People don't seek them out, but they like them when they hear them."

In contrast to these chains, Budget Tapes & CDs in Missoula, Mich. is a single store with several ordinary, store-bought CD players with headsets. Customers can listen to any CD they want. Side 1 Music in Richmond, Ind. has a similar system, but with one drawback, says president Duke Ward—"If we don't get timely in-store play copies, we can't let the customer play it; we don't open shrink-wrapped retail copies."



Versatile Intouch i-station

That's not a problem in Blockbuster Music's 550 stores. "We have a sampling bar in every store where a customer can bring any CD, and we'll open it up and play it for them," says Gerald Weber, president of the music division. "The customer doesn't touch the CD. If they don't buy it, we just put it in an import bag and resticker it."

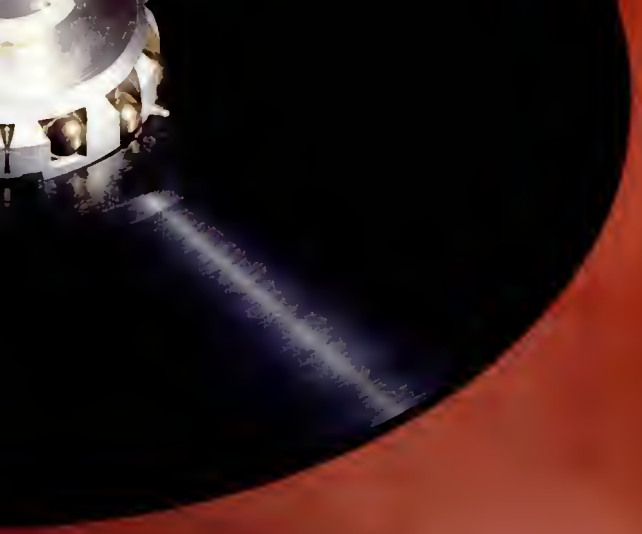
Blockbuster Music stores also have between 10 and 80 listening stations, which are preprogrammed: a "Soundcheck" station with 12 developing artists, a Top 20 wall and country, jazz and classical stations with up to five titles each. "Customers love it; I'd say close to 50% of music sampled at the posts is purchased," says Weber.

Blockbuster's posts are designed in-house. The company has also created Music Boss, an in-house database system through which customers can cross-reference titles and artists.

STORE-CUSTOMIZED POSTS

Spec's in Miami, with 59 stores, uses ECI's 10-disc posts. "They were able to turn things around very quickly,

Continued on page 74



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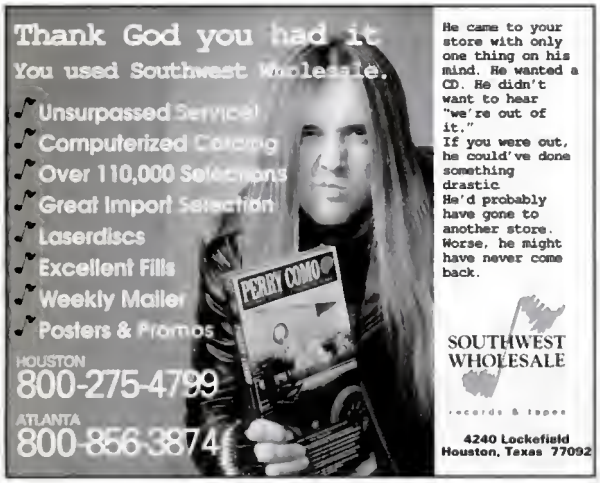
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NARM '95 — SAN DIEGO

A BILLBOARD EXPANDED RETAIL SECTION

TALENT-RICH PLACE

Continued from page 66

South. It has a capacity of 5,200 and is the summer home of the San Diego Symphony, which last year performed 56 concerts there. Working in affiliation with the symphony, local promoter Silva produced 24 non-orchestral shows at the SummerPops site last year by artists as varied as Santana, James Taylor and Dr. John.

20,000-SEAT AMPHITHEATER

Combined attendance for all SummerPops shows was over 200,000, and Silva— who has an exclusive contract with the symphony to book pop concerts at the site—plans to do even more such shows there this year. He is also currently working on developing a 20,000-capacity amphitheater, the location of which now seems likely to be 20 minutes north of downtown in Poway.



Rancid rocks SOMA Live, Bay Park



Lock Photography

World Beat Center, Middletown

The third-largest venue here, San Diego State University's Open Air Theatre, has been exclusively booked since 1983 by L.A.'s Avalon Attractions, which staged 12 concerts there last year, including shows by Green Day, Steve Miller and Kenny G. SDSU recently approved a contract that allows Avalon to continue exclusively booking the facility (5,122 seats with bleachers, 4,840 without) through the end of 1996.

Both Avalon and Silva are expected to pursue a contract with SDSU for booking rights to the school's soon-to-be-built 12,000-seat arena, which was recently approved by nearby homeowners, who had been litigating against its construction for the past six years. Avalon this month signed a non-exclusive contract with Arena Group 2000, the lease-holder of the 29-year-old, 15,000-capacity San Diego Sports Arena.

POP-JAZZ PREFERENCE

"Although it's a large city with a large fan-base," observes David Swift, Avalon's San Diego representative, "it's very difficult at times to gauge what the people like, with the exception of pop-jazz, which is probably stronger here than in many markets in the U.S."

The strength of pop-jazz with San Diego concert fans has helped make Humphrey's Concerts By The Bay on Shelter Island one of the most successful annual concert series in town. The 1,200-seat venue regularly hosts performances by George Benson, Al Jarreau, Manhattan Transfer and others. Humphrey's has drawn audiences of between 90,000 and 100,000 for each of the past six years.

Another venue of note is downtown's 2,255-seat Copley Symphony Hall, the indoor home of the San Diego Symphony. The nearby San Diego Concourse is home to two venues, the 2,992-seat Civic Theatre (home of the San Diego Opera) and the 4,500-seat Golden Hall, both of which are also used by outside pop promoters.

Downtown's under-used Spreckels Theatre has a capacity of 1,456, while the newly opened California Center for the Arts, Escondido, is a 12-acre, $74 million arts center housing a 1,500-seat concert hall and a 400-seat theater. And just last month, the University of California at San Diego opened its Recreation, Intramural, Athletic Complex (or RIMAC), a 5,000-seat facility that will be used for concerts and lectures as well as sporting events.

TECHNO-POP IN TIJUANA

Only one San Diego-based promoter, Ruben Seja, regularly stages concerts in Tijuana, where for the past decade he has presented such artists as Los Lobos, Tito Puente and Celia

Continued on page 80

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NARM '95

A BILLBOARD EXPANDED RETAIL SECTION

RETURN OF THE LISTENING POST

Continued from page 70

and customized it so it didn't look exactly like every other store. It looks like Spec's," says Jeff Clifford, VP of store operations. "They put our logo on it, and we were able to use our own formica fixtures with their electronics." Spec's also has a four-headphone computerized kiosk with 60-second digital samples of CDs, designed by Zencor of Pompano Beach, Fla.



ECI post

Bill Thom of Harmony House (37 stores) swears by High Level Marketing's systems. "It gives the customer full access to the disc, including volume and the opportunity to skip around the tracks and go back and forth between CDs, but without access to the player itself," he says. "The hardware is very heavy-duty. It's been a great merchandising tool." Each store has an average of four posts with 12 titles each.

CHANGING CUSTOMERS' BUYING HABITS

Chris Hopson, senior VP of advertising and marketing for the 90-store Tower Records chain, based in West Sacramento, Calif. also uses High Level Marketing's system. "We like the 12-play system, the opportunity to listen to more than one disc. We like the quality and durability of their system," says Chris Hopson, senior VP of advertising and marketing. "We have anywhere from eight to 50 posts per store." Tower's developing-artists program showcases 96 titles throughout the chain, chosen jointly with the record labels; the rest of the post's titles are picked at the local store level, with the manager and buyers coordinating with the advertising staff on local promotions.

Hopson finds that rather than increasing sales, listening posts change buying habits. "A customer may come in to get one CD, but after listening to a new artist on the post, buy that CD instead," he says. "It doesn't increase our incremental sales, but it does get the customer interested in listening to new artists."

In addition to listening posts, countless stores, including Tower, use the Muze system, which is not a listening post but rather a database cross-referencing 100,000 albums. ■

Post Haste

A quick-reference guide to listening-station makers

In choosing a listening post, stores have a variety of options. Here is a rundown of firms that create listening posts for music retailers:

ECI of New Jersey offers 21 types of listening posts, ranging from single-CD to 100-CD players. The posts play full songs from the actual discs, and each has a disc and track display; the record stores decide what discs are featured, and the customer can choose which tracks to listen to. Posts are customized in different colors and sizes, with a full-color logo of the store. Prices range from $499 to $1499. Currently, ECI machines are used in about 2,500 locations, says president Bob Crozer.

High Level Marketing of Los Angeles has systems including one-CD and six-CD tabletop units, a six-title wall unit, free-standing stations with six or 12 titles, and a rack of 48 or 96 copies of the CDs that people can buy after listening. Prices range from $500 to $3,500; the most popular unit is a free-standing 12-title unit with 96 copies of the CDs, costing $2,500. Currently, several hundred stores are using High Level's product, says president Ken Rubin, including Tower Records, Harmony House, Streetside and House of Blues.

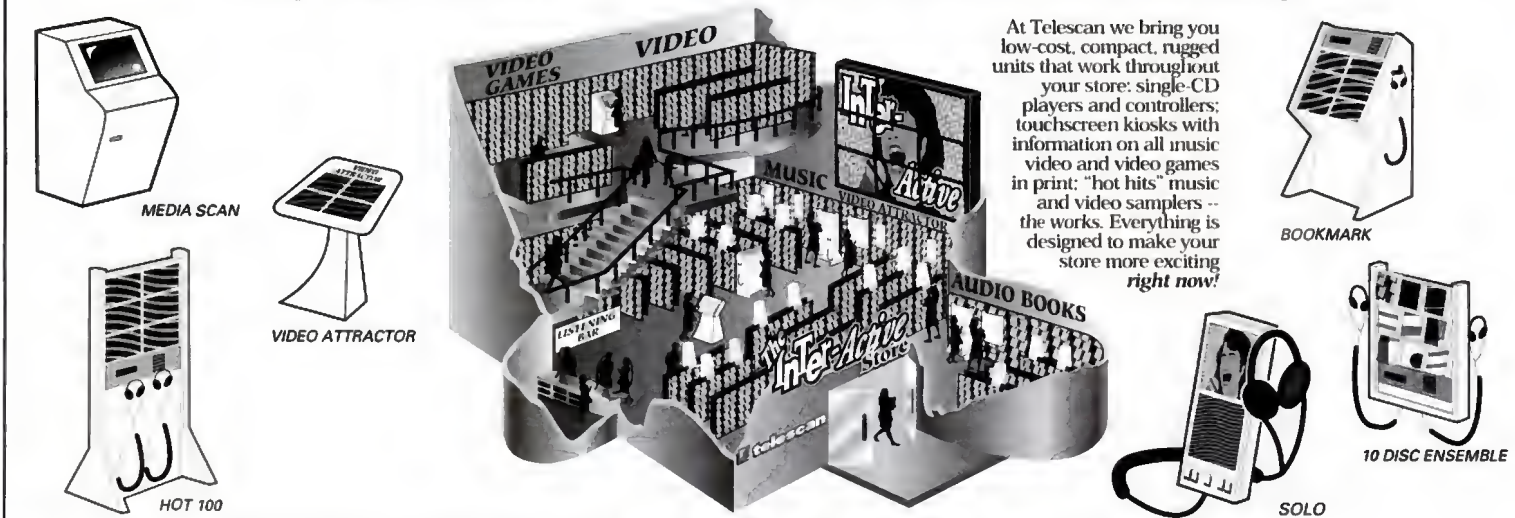
Intouch Group of San Francisco sells the i-station, a free-standing machine that offers up to five 30-second digital samples from each of 37,000 albums, plus full-color music videos and reviews. Customers can select by artist, title, new release list or Billboard charts. After the customer has heard the song, the i-station asks him or her to rate it and also suggests other similar artists the customer might enjoy. Customers need an i-card to use the system; the card gives the machine demographic data each time it is used. This data is used by Intouch and record companies to formulate marketing plans. The system is updated monthly, and stores rent the machine for about $300 a month. The i-station is currently in 200 to 300 stores, including Wherehouse, Strawberries, Camelot and HMV.

Telescan of Menlo Park, Calif. has several styles ranging in price from $495 to $1795. There's a wall-mounted single-CD player the size of a long-box; a 10-CD player available in free-standing, endcap or slatwall style; chart-oriented stations that play 20-second digital samples of three songs from each of 40 or 100 top-selling albums (selected by studying data from Billboard and SoundScan and input from retailers), plus specialty and promotional titles, updated monthly for an additional $25 to $32 a month, with the machine available in free-standing, endcap or slatwall style. There's also a music- video version and an audiobook version, and a system called The Source, combining Trade Service Corp.'s *Phonolog* and *Videolog* databases with cross-referenced information on 180,000 albums and 30-second sound samples of hundreds of tracks from the top 100 albums. The Source costs $2,900 to $4,900, with monthly updates at $90. Telescan's machines are used in several thousand stores, aays sales and marketing VP Michael Brachman, including Musicland, Sam Goody, Disc Jockey and Best Buy.

Muze of Brooklyn, N.Y. does not play music, but does offer a database of 100,000 albums, cross-referenced by performer, song title, key word in song title, album title or specialized category. There are 28 specialized categories including musical genre, format and record label, with each category broken into as many as 40 subsets to narrow and speed the search. Classical information is accessed by composer, conductor, ensemble, genre, soloist,label, iustrument or key title-word. Muze is free-standing, needing only an electrical outlet, and can be integrated into a store's POS system to display current inventory. Stores pay $5,000 to $6,000 for the machine, plus $1,000 a year for the monthly software updates. More than 1,000 stores use Muze, including Blockhuster Music, Peaches, Tower Records, Trans World, Best Buy and Harmony House.—T. M. R

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NARM '95

A BILLBOARD EXPANDED RETAIL SECTION

Finally, Retailers Get Smitten By "CD ROMance"

On the floor, customers try and buy. In the boardrooms, the chains gang strategizes over the right mix of titles, price and packaging.

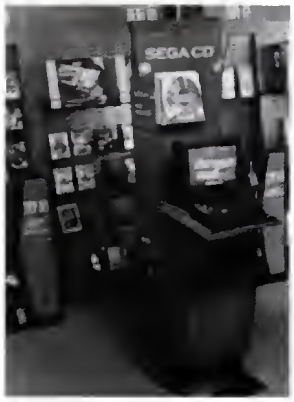
■ BY STEVE TRAIMAN

What a difference a year makes—or even the last six to eight months—in the multimedia software marketplace. For CD-ROM especially, and to a lesser degree 3DO and CD-i, demand for titles is expanding at a modest pace. More important, a growing number of retail music chains and independents, and their multimedia locations, are testing the waters and finding that an increasing number of customers are shopping—and buying.

The reasons are simple. Last year, an estimated 18.4 million computer systems were sold, more than one-third with CD-ROM drives. The number of multimedia homes ranges from 12 million upward, and more families are spreading their multimedia wings every month. The interest is wide-ranging, from games and "edutainment" to interactive music and action adventure, with the new CD Video full-length movies on the not-distant horizon.

The "CD-ROMance," as some call it, is hardly epidemic, except for the wealth of titles flooding the marketplace. And it's definitely "caveat emptor" or buyer beware, as an escalating amount of consumer complaints relating to installing games, children's titles and other software has been reported by retailers and distributors. The problem is that each game or other program has its own unique demands on the computer operating system, complicated by the many variations of software and hardware in the marketplace.

Despite these "growing pains," s cross-section sampling of the industry during the January Winter CES in Las Vegas demonstrates heightened CD-ROM interest. Commentary includes Baker & Taylor (B&T) Entertainment, Ingram Entertainment, Good Times Interactive, Blockbuster Entertainment, Camelot Music, the Musicland Group/Media Play, Tower Records & Video, Spec's Music, Hastings Books, Records & Music and Anderson Merchandisers.



Sega-CD kiosk

BLENDING OF THE 5-INCH FORMAT

"What were once different formats—music, video, animation, game play—are blending into one 5-inch CD component, and it's very exciting," emphasizes Carl Mann, VP, marketing, for B&T Entertainment. He sees a developing interest in many accounts and notes that, through the recent fourth quarter and holiday season, "Our stores that gave CD-ROM decent visibility and exposure, and kept inventory in stock did very well. If the format and titles were buried in a corner, sales probably were lost." Mann sees the release of CD-ROM interactive titles by more front-line artists like Bob Dylan, who recently joined Peter Gabriel, Prince, David Bowie and others, as opening up the format to more music stores. He also sees an increasing demand for a broader range of titles, with "market penetration of hardware still the driving force, and as we grow closer to a 'critical mass,' the right mix of titles is the key." Among hits this past year, he noted Good Times' "Doom II," "Myst" and Sirius' "5-foot, 10-pack" that "combines the best of merchandising techniques with solid product." The firm's new Franklin, N.J., warehouse for Eastern U.S. distribution opened just in time for the expanded multimedia interest.

A 33% INCREASE

At Ingram Entertsinment, Dsvid Balfour, multimedia manager, saw his CD-ROM accounts increase by more than 33% the last quarter, with more than 100 video accounts added to the multimedia mix. He also reported an upturn in interest from the firm's supermarket chains, with a typical location carrying about 50 CD-ROM titles. Since grocery stores usually don't jump in with new products, he feels they're phasing out older cartridge-game formats for the newer CD-based software. The company's larger distribution center in Kansas City, Kan., is now handling multimedia software, shifted from its former Dallas location.

For Good Times Interactive, Ron Chaimowitz, recently named president and CEO, notes his firm's unique position as a publisher of top-selling titles ("Doom II") and supplier of computer software to mass merchants Wal-Mart, Caldor and Phar-Mor, among others. "At Wal-Mart, we saw CD-ROM increase dramatically last year, far beyond our expectations," he observes. "About 50% of all software sales in the fourth quarter were CD-ROM, although only 45% of about 187 SKUs (format titles) were this format. CD-ROM should increase to 55% this quarter, to 65% next quarter and up to 90% by year-end." He acknowledged a lower increase in SKUs but expects Wal-Mart to increase shelf space by mid-year.

From a publisher's standpoint, "Doom II" has been a runaway hit, the No. 1 title in most locations. "We found we were selling more CD-ROM versions than 3.5-inch floppies despite the fact that our disk version was not full multimedia enhancement. Most of our titles this year will be only CD-ROM," says Chaimowitz. He noted that the title was purchased by both Tower Records & Video and the Musicland Group for its Media Play and On Cue locations. "We'll see more and more music stores enter the CD-ROM market this year, and we anticipate working with them very closely," he emphasized.

LISTENING TO MID-AMERICA

For the Musicland Group, Paul Ramaker, division merchandise manager, hardlines and computer software, notes that Media Play had been with 3DO and CD-i from their inception, using the kiosks and demos provided by their respective manufacturers with encouraging response. With over 1,000 computer software titles in a typical location, CD-ROM expanded to st least 300 SKUs by year-end, up significantly from about 100 titles a year ago. At CES, he anticipated going through the show and seeing everything, but had a cautionary note on the glut of CD-ROM titles, among others. "There's not enough shelf space for all the content, and distributors are getting hit with a lot of returns," he says. "Unless you get realistic on inventory, all you have is dead stock and a bottom-line liability."



Panasonic Real 3DO Multiplayer

Ramaker sees the key question "Is it really interactive?" as vital— as is the need to use industry resources for buying decisions on new titles, including advice from major labels or distributors. "As penetration in homes grows, what 'mid-America' wants to see—and do—will determine the direction of the market for CD-ROM and other new CD formats," he believes.

Continued on page 78

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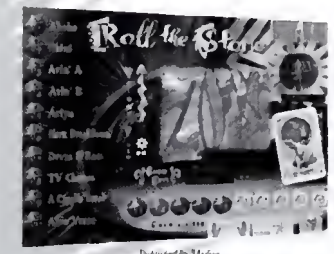
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NARM '95

A BILLBOARD EXPANDED RETAIL SECTION

"CD ROMANCE"

Continued from page 76

BLOCKBUSTER'S BULLISHNESS

"After our successful test of interactive software in about 55 Bay Area Blockbuster stores last year, we're going to expand to about 35 more in the first quarter," reports Mike van der Kieft, director of business development. "They'll be geographically dispersed to validate the results of our test, and we're determining the locations based on these profiles." The chain will continue to support MPC and Macintosh, CD-ROM, Sega CD, Panasonic 3DO and Philips CD-i formats, he says. Most important, direct mail has provided very effective feedback from Blockbuster's computerized list of PC and Mac customers. "We're alerting them to the availability of CD-ROM and other computer software in specific locations, and they get a certain sense of 'belonging' as a Blockbuster customer."

At CES, van der Kieft's main interest was in CD-ROM and getting a reading on holiday business for hardware vendors like 3DO and CD-i, "to find out how these equipment platforms fared," as he puts it. Based on results from the new group of multimedia locations, Blockbuster will continue its rollout through '95, he says.

CD-ROM IN 90 TOWER STORES

For Tower Records & Video, "Sega CD did quite well over the holidays, including the new 32X upgrade system, and game rental has been a key factor in building sales," according to John Thrasher, VP, video purchasing and distributing. About 55 of the 90 stores were carrying mostly CD-ROM by year-end, up significantly from about 15 last June. He points to a need for more day-and-date release on all software versions of games or other programs, to take advantage of national publicity, among other factors. At CES, he planned to take a look at CD Video progress, observing that the VSDA Retail Advisory Committee was very enthused over Sony progress on a movie-length 5-inch CD. "We'll have CD-ROM in all 90 stores by the end of the first quarter," Thrasher promises, "with our buyer, Vicky Mehring, doing an excellent job in working out the inventory mix for each location."



Dylan CD-ROM is a format-opener.

"We've tried limited CD-ROM titles at 30 to 40 of our 59 stores," reports David Hainline, senior VP, marketing and merchandising, for Miami-based Spec's Music. "Those related to music seem to sell well, and we've tried some children's titles as well, but it's too early yet to call it a success." The chain has started a customer database and begun tracking with questions as to what type of programs they want. "With more music-related CD-ROM, it's becoming another format in our initial run, and we're not into CD games yet," he notes. Pricing is a key concern, particularly with Spec's competition in Florida from Media Play, Blockbuster, Circuit City and Best Buy, among others. "We're working with both Ingram and Baker & Taylor for purchasing power, as the key is what price you can sell CD-ROM for in the face of intensifying competition," says Hainline. "In the future, we'd possibly buy direct for better margins." At CES, his prime goal was to look at how the new multimedia formats were doing, but he does expect they'll play an increasingly important role at Spec's.

CAMELOT'S LOGICAL EXTENSION

With about 410 stores and a growing number of Camelot Music Superstores, "We're testing CD-ROM through this year," notes Lon Garrett, VP, purchasing. "There's still a learning curve with our customers, and when the 'big six' get into the format more actively, there'll be more application for retailers like us." At CES, he was looking for one or two interactive game systems, "something like Sega CD that can provide immediate results, or other new product lines—anything unusual to generate more volume." His main concern is packaging—"every which-way, from a deck of playing cards to a box of Wheaties. We really need some standards to maximize store display utilization," he maintains. He does see CD video as a logical extension for Camelot, one of the biggest CD audio accounts in the country, and he hopes to get a look at both the Sony/Philips and Time Warner/Toshiba 5-inch DVD (digital video disk) movie formats. Multimedia will be integrated into the new Superstores and larger mall stores, "as you need space for an adequate presentation and to showcase inventory for your customers."

TRIAL RENTALS AND A FULL-TIME BUYER

At the 100 Hastings Books, Music & Video stores, "We got into CD-ROM in mid-'93 and went full tilt," recalls Vinnie Lo Sasso, director of purchasing. "We saw there were more and more CD-ROM drives being sold, and we also started early with Sega and Nintendo game rentals. We have Sega CD in about 20 stores, but it's been a little slow. Now we've added hardware systems, with opportunities to rent on a trial basis as well." The chain just hired its own full-time game buyer, Bill Pennington, from one of its retail outlets, to backstop Anderson Merchandisers, which purchased parent Western Merchandisers in Amarillo, Tex., last year.



"Doom II" was one of '94's big hits.

With close to 200 CD-ROM SKUs at year end, the category has grown over 75% this past year, with both MPC and Macintosh platforms. Pennington notes that multimedia is very price-sensitive, with the chain doing good business on $9.99 shareware-type programs, as an example. Anderson, which had supplied Wal-Mart and Sam's Clubs prior to Good Times Interactive taking over, now handles distribution to the Hastings locations, notes purchasing director John Styron. "We take our direction from them, but we expect to service multimedia to some of our other accounts this year as well."

As Baker & Taylor's Mann observes, "All these CD-ROM titles are driving an initial interest in the marketplace. As more consumers start to enjoy the format, they're returning for more, and that's good news for all retailers." ■

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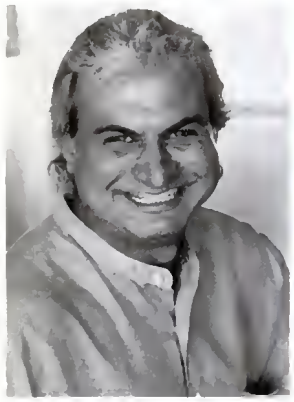
TALENT-RICH PLACE

Continued from page 72

Cruz at the Auditorium de Municipal, Centro Cultural and other venues. The increasingly diverse Tijuana music scene is home to a variety of promising artists, from the techno-pop-oriented Bostich and ska-funk band Tijuana No to the Latin and World Beat-oriented Kumara and three rock groups recently featured on the "Trinchera Norte" compilation album—Mexican Jumping Frijoles,



Gaslamp Quarter crowds



Promoter Bill Silva

Posicion Ilustre and La Borrasca.

"San Diego's proximity to Tijuana gives it a spin very few other large American cities have," notes Moss Jacobs of the Los Angeles-based Goldenvoice concert-promotion company. "If we were to erase the border, the combined San Diego/Tijuana metropolitan area is a huge place, and it's a very viable market for entertainment."

STUDIOS, 'LOGS AND "HOT TRAX"

San Diego is also the home to a growing number of record companies, including the alternative-rock championing Cargo, Immune, Scheming Intelegensia and Vinyl Communications. And for more than 48 years, San Diego has been the headquarters of *Phonolog*, the world's largest music-reference catalog.

The leading recording studios are scattered throughout the county. They include Big Fish, Hit Single and DoubleTime, all of which are favorites for alternative-rock sessions; Seacoast for jazz and commercial voice-overs; Signature Sound for more elaborate, big-budget dates; Studio West for jingles and spoken-word sessions; and Fanfare Recording for mostly

Continued on page 81



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TALENT-RICH PLACE
Continued from page 80

Christian-related sessions.

In addition, there are several major San Diego music-production companies. The most prominent is Patterson, Walz And Fox, which created the theme music for "The CBS Evening News" and the music library for "NBC 2000," which is used daily network-wide.

In a related field, Sony recently opened a CD-ROM publishing division in San Diego, which could help fill the partial void created by the recently announced downsizing of



"Hot Trax" promoter David Law

industry leader Compton New Media Inc.

Video production companies have experienced growth, while the county's sole urban-music video show, "Hot Trax," has built a sizable cable-TV audience and has won two Billboard Music Video Awards. The local success of the show, produced by David Law and airing Friday and Saturday nights on all but one area cable service, is especially notable since San Diego's only urban-music radio station switched to an alternative-rock format last year.

"We started in 1986, and since then we've grown and built credibility," said Law, who is now seeking to air his show nationally. "There are [urban] artists from here working in L.A., and that's the problem—everyone here wants to go to L.A."

While that may be true for R&B-oriented San Diego performers, the opposite appears to be the case for many others.

"The music scene is excellent, but more and more musicians are moving down here because of the quality of life, and commuting to Los Angeles when they need to," notes former Ray Charles Orchestra trumpeter Mitch Manker, now a member of A.J. Croce's band. "If you want to raise a family and live in a neighborhood where you feel comfortable, this is the place to be. Everything else is a bonus."

(George Varga is the pop music critic for the San Diego Union-Tribune *and Copley News Service.)*



NARM '95 — SAN DIEGO

A BILLBOARD EXPANDED RETAIL SECTION

Alternative Action

Hard Work And Non-Hype Characterize The Bands And Labels In A Super-Active Underground

■ BY GARY HUSTWIT

The past two years have been exciting ones for San Diego's suddenly burgeoning "alternative" music scene. Over a dozen major and independent label signings have brought the city national attention, but most local musicians seem less interested in A&R-darling status and more interested in making San Diego a consistent, music-producing city.

Several factors have contributed to the city's new-found success. The 1991 arrival of Headhunter Records, a subsidiary of Cargo Records, the Montreal-based label and distributor, marked the first time a label with truly international distribution and promotion was based in San Diego. Headhunter skimmed the cream of San Diego's musical talent unopposed, leading to the signings of Rocket From The Crypt, Drive Like Jehu, fluf, Three Mile Pilot, Creedle, Heavy Vegetable, Uncle Joe's Big 'Ol Driver, Drip Tank and a dozen others. The Casbah, a small venue started by local promoter Tim Mays, provided bands a place to perform and mingle in a city starved for good clubs. The Independent Music Seminar, now in its fourth year, gave local bands the opportunity to meet other musicians and labels from all over the country.

Among the bands recently signed to big labels, many have released albums, toured and met with positive, if moderate, results. Drive Like Jehu gained critical and commercial success with their Interscope debut, "Yank Crime." Interscope also re-released Rocket From The Crypt's second Headhunter record, "Circa: Now!," and Rocket is about to record a new full-length album, their first in over two years. aMiniature (Restless), Inch (Seed/Atlantic), Lucy's Fur Coat (Relativity) and Rust (Atlantic) have all released solid debut records for their respective labels and are all preparing second efforts. Headhunter's Three Mile Pilot was recently picked up by DGC, which has just released the band's "Chief Assassin To The Sinister."

NO "SAN DIEGO SOUND"

How have all these signings affected the bands?

"The press and the hype have tailed off, and the bands who got signed are realizing that it is not a magic ticket," says The Casbah's Mays. "They still have to work hard, even to keep their following in San Diego."

David Stampone, music writer for the weekly *Reader*, remarks, "I don't think that there's a pronounced difference, but the bands here are much more conscious that they have to get radio, press and tour. I don't think that it's changed the music, but then again no one has been able to come up with a pat definition of the 'San Diego sound' anyway."

MORE VENUES AND LABELS

What's San Diego's next move? While the debate rages on about what the major-label attention and media exposure will do to the city's music in the long run, a new crop of young bands and an influx of indie label start-ups are laying the foundations of a solid musical future for this town, which has historically suffered when musicians defected to nearby Los Angeles. The successful artists are now staying in San Diego, and this has inspired new bands to follow in their footsteps. There are also more original music venues than there have ever been in the city's history. The results of these influences are clearly visible in the amount of quality new music that is being produced (see sidebar).

One of the most encouraging signs of San Diego's musical growth has been the proliferation of small independent record labels. Dozens of new imprints have sprung up in the past two years, and they are releasing music not only from San Diego bands, but from artists all over the country. Labels like Goldenrod, Silver Girl, Standard, Negative, Gravity, Liquid Meat, Trademark, Poptones, Deluxe, Red Eye and Immune have joined more established indies like Scheming Intelligentsia, Vinyl Communications and Headhunter to put out records that only a few years ago would have gone unrecorded and unreleased.

"What started out as a two-label town four years ago has blossomed into too many to count," says Kevin Chanel, owner of Scheming Intelligentsia. Since 1985, Scheming has released more than 30 records, ranging from the low-fi jazz outings of Donald Wilson to the first record from aMiniature, who have since signed to Restless. "It's pretty much the same thing that happens to any town as soon as a couple bands

Continued on page 86

Who's Next? Six Alterna-Picks To Click



Chinchilla: Don't call them cuddle-core. Chinchilla is more than punk and more than pop. Four women who cut their teeth in some of San Diego's best bands before forming this supergroup. Musical talent galore, plus singer Sioban Dixon's vocal range is simply amazing. Just finished a 7" for Goldenrod.



Tanner: Ex-members of S.D. gods Fishwife, Tanner is full-throttle punk that can slam on the brakes and put your face through the windshield, smiling. The band just finished recording a full-length album and is currently deciding what label to put it out through. They plan to tour constantly during '95.



Three Mile Pilot: Bass, drums, voice. A ground-breaking sound of structured, trance-like melodies peppered with exotic-sounding instrumentation. This is what punk-rock might sound like if it had originated in the Middle East, or outer space. Three Mile Pilot gets my vote to potentially be the most spiritually influential band to emerge from San Diego.



Creedle: Another local band that should inspire other musicians through its technical virtuosity. Creedle mixes punk, jazz, anthem-rock and bird-calls into something totally unique. The only band I have ever seen that can cover "Stairway To Heaven" and not come off sounding like jerks. Their new album was just released on Headhunter.



Heavy Vegetable: At times discordant, at times tunefully brilliant. Heavy Vegetable's

Continued on page 86



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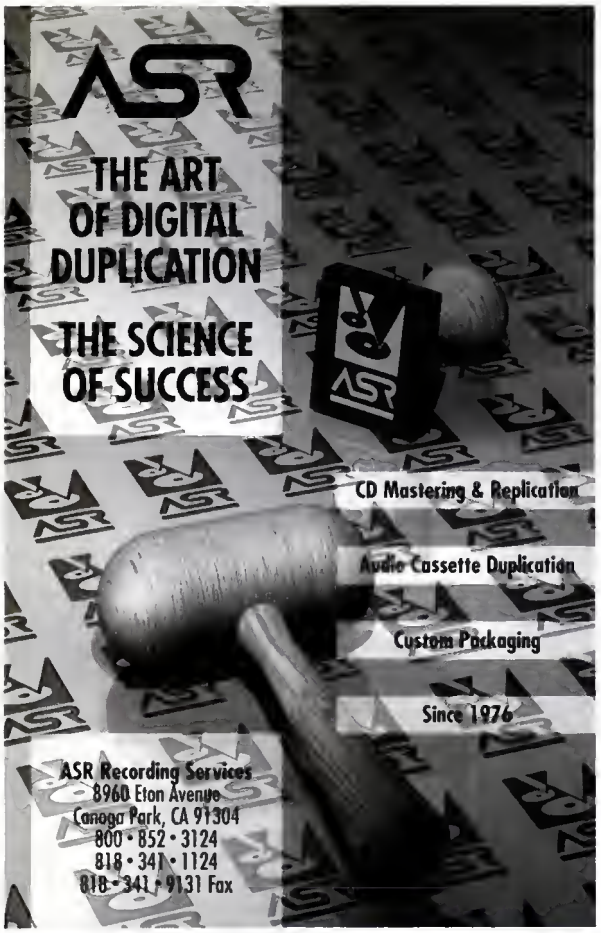
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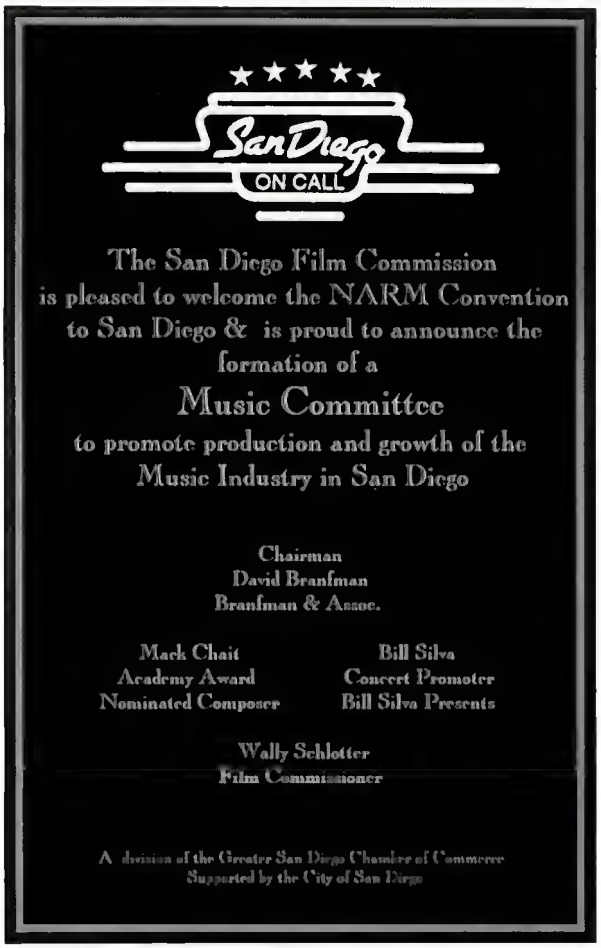
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NARM '95 — SAN DIEGO

A BILLBOARD EXPANDED RETAIL SECTION

Retail Detail

SD's independent music-shops move fast to serve intrepid disc-hounds and unreconstructed vinyl junkies.

■ BY CHRIS MORRIS

There's no shortage of chain music outlets—Tower, Ssm Goody, Wherehouse—in the San Diego area.

But the city that has become known in recent years as a hotbed of alternative musical activity is home to a number of independent retail stores that reflect the cutting-edge tastes of the town.

San Diego's best-known indigenous retail operation is undoubtedly Off The Record, which comprises two stores—a 3,200-square-foot location on Fifth Avenue in Hillcrest and an 1,800-square-foot storefront on El Cajon Blvd. near San Diego State University.

Off The Record has been in business for 18 years. Co-owner Richard Horowitz, who runs the SDSU store (its original location), is partnered with Phil Galloway, who is in charge of the Hillcrest outlet, in business for five years.

"There's a pretty significant difference in the two stores," Horowitz says. "Our Fifth Avenue store has a huge selection of techno and dance and house vinyl 12-inches...Also, their indie 7-inch selection is phenomenal. [The SDSU store] has developed a big reputation for out-of-print LPs."

Blue Meannie Records in El Cajon also started up 18 years ago. Co-owners Alex Aberbom and Gary Shrum operate the 2,500-square-foot location.

"We key into the collector," says Aberbom, who adds that about a third of the store's sales are derived from vinyl. "There are still a lot of jukebox people out there...We've seen new vinyl blow out like crazy. I've still got a lot of CD-boldout people [as customers]."

BIRTH OF THE USED

Blue Meannie began life principally as a used-record store, and it still does a healthy business in recycled music, as well as alternative rock, hard rock, imports and t-shirts. Working off its "Yellow Submarine"-inspired name, the store has a Beatles museum and s hsrd-rock museum on site. Says Aberbom, "We've got all kinds of cool little doodads here—[If] we don't sell 'em, we put 'em up."



Keying into the collector in El Cajon



Best-known: Off The Record

Lou Russell founded Lou's Records in February of 1980. His 4,000-square-foot Encinitas location is his third; Lou's began life as a tiny 385-square-foot operation in a Cardiff shopping center. The current shop is housed in two buildings, one contsining new releases and offices, the other used records and shipping.

"We're a pretty full-service store," Russell says. "We've been pigeonholed as an alternative store...We're really strong in reggae—we're one of the five or 10 strongest reggae stores on the West Coast. We're also a real strong blues store."

Russell attributes the longevity of Lou's to several factors. "We have a reslly good selection," he explains. "We're super-competitively priced. We're very strong with the young kids; we bring in a lot of independent stuff and 7-inch singles. We're responsive to our customers' needs, and we special-order stuff."

LOU LEAVES, ASYLUM ARRIVES

Another Encinitas store, Sound Asylum, has been something of a beneficiary of the success of Lou's: Owner Curtis Wibe opened his shop in October 1991 in a 1,200-square-foot location vacated by Russell. "This was an established location, so that made it easier," Wibe says.

Wibe characterizes his store as "60% to 70% alternative, but what is alternative?" He says his clientele shows brand loyalty to such labels as Sub Pop, Lookout, and Sympathy For The Record Industry.

But—perhaps surprisingly—he also caters to a baby-boomer audience and sells a lot of mainstream music from the '60s and '70s. "We sell a lot of Crosby Stills, a lot of Joan Baez, and bands that pull from that, like Sheryl Crow," Wibe says.



From humble roots, a three-store chain: Lou's

Defining the ongoing appeal of indie stores in his community, Off The Record's Horowitz says, "Independent retailers are able to move much more quickly on what's going on musically, and people love it, because they're finding what they're looking for." ■

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NARM '95 — SAN DIEGO

A BILLBOARD EXPANDED RETAIL SECTION

RADIO: Adventurous Programming From An Explosive "Laboratory Market"

San Diego was the market where modern rock was mass-appeal even in the years between MTV and Nirvana. It was one of the first places with jazz and hard-rock success stories. Is it something in the air?

■ BY SEAN ROSS

In the '60s and '70s, the history of radio programming was often made in places that rarely become convention host cities. One possible reason why markets like Fresno or Omaha have been such radio hot-beds throughout the years is that they had fewer competing entertainment choices in the pre-cable-days, allowing radio to take on a greater role in listeners' lives.

That being the case, San Diego is a rarity—a large market that was still sufficiently laid-back for radio to shine for the last four decades. Before L.A.'s KHJ, it was San Diego's KGB that showed that Bill Drake's "Boss Radio" worked in the big city, and it was rival KCBQ that showed that the Boss could be beaten.

More recently, San Diego was the market where modern rock was mass-appeal even in the years between MTV and Nirvana. It was one of the first places with jazz and hard-rock success stories. It was also one of the markets where the long-postulated '70s oldies format finally made the leap to reality 18 months ago.

In fact, if one sure test of any laboratory radio-market is that it has more than one outlet for the hot new formats, then it is telling that San Diego currently has two modern rockers and had, until recently, two '70s outlets.

The two modern rockers are XETRA-FM ("91X," 91.1) and XHRM ("The Flash," 92.5). 91X was one of the few early-'80s KROQ clones to survive the format's first boom/bust cycle. It did so by leaning rock, long before guitar rock became modern's predominant flavor, and throwing in occasional Who and Genesis tunes. Being so mainstream, 91X hardly seemed vulnerable on its right, but The Flash has cut into 91X with lots of the '80s music that most other modern-rock stations are jettisoning now. 91X has, according to most locals, tightened up recently, but they're still likely to be the station playing Oasis while The Flash plays "Send Me An Angel" by Real Life. 91X recently surprised the market by becoming the San Diego home of Howard Stern.

'70S ROCK AND A HARD PLACE

The two '70s-based outlets are KCLX (102.9) and, until recently, KCBQ-FM (105.3). In summer '93, when the '70s oldies format was still just something that everybody talked about, KCBQ-FM invoked its heritage as the high-energy Top 40 rocker of the early '70s for an oldies format built on '70s and early '80s pop titles. In recent months, however, it has made a transition toward classic rock, leaving the mainstream '70's to former classic-rocker KCLX, now known as "The Besch." That station recently unveiled a new lineup including market veteran Gene Knight in the afternoons.

KCLX's format change leaves KCBQ-FM pitted against KGB (101.5), the market's heritage rocker and the one-time home of the San Diego Chicken. Although most of its kin also relied heavily on classic rock in the late '80s/early '90s, KGB made the unusual move of declaring itself a classic-rock station. Recently, KGB unveiled a new morning show, its former wakeup service having defected to "Real Rock" KIOZ (102.1). "Rock 102" was one of the first crunchy FMs when hard rock rebounded in the early '90s. Like most of its former brethren, it has made the move away from hair bands in favor of the harder alternative outfits.

> Before L.A.'s KHJ, it was San Diego's KGB that showed that Bill Drake's "Boss Radio" worked in the big city, and it was rival KCBQ that showed that the Boss could be beaten.

TARGETING TIJUANA

"Rock 102" is licensed to northern San Diego County and still has some signal problems through San Diego itself. KKOS (94.9), the market's adult progressive station, is also a north county license. Its signal has kept it from being a major factor in San Diego thus far, but it is reportedly planning a frequency swap that would make it more of a player. Normally, KKOS would be San Diego's most eclectic rocker, but that honor goes to XHMOR (98.9). Tijuana's "More FM" is a fascinating mix of English- and Spanish-language rock. It's not targeted at this side of the border, where English music with Spanish DJs has never really clicked, but at Mexico where that type of format is more common.

Given its proximity to the border, you'd expect San Diego to have a Spanish-language powerhouse along the lines of L.A.'s KLAX, but it doesn't. The Spanish-speaking population is smaller and, by most accounts, more assimilated. Spanish AC XLTN (104.5) and banda-leaning XHKY (99.3) both have only about two 2% of the market.

That being the case, the real Tijuana-based powerhouse is XHTZ (90.3). With San Diego not having had an urban station per se for the last two years, "Jammin' Z90" fills both the Top 40/rhythm and urban holes for the market and is, at this writing, now No. 2 in the market. It's also one of the most musically aggressive "churban" outlets in the country. You'll bear a lot of records on Z90 that you won't hear most other places.

HOT TOP 40 AND EDGY AC

XHTZ's competition on the Top 40 side is KKLQ (106.5). A Top 40 powerhouse in the late-'80s and early-'90s, Q106 has rebounded in recent years since wresting morning stars Jeff & Jer away from KFMB-FM (100.7). Stylistically, Q106 is one of the broadest major-market Top 40s, but it's no match, in terms of variety, for KFMB-FM, now known as "Star 100.7." Like its predecessor, "B100'," Star is one of those stations that obliterates the line between hot AC and adult Top 40.

If it's AC, what is "Let The Music Play" by Shannon doing there? If it's Top 40, what about those Eagles oldies? On Saturday nights, Star 100.7 plays disco oldies, as does The Beach.

It's also worth noting that San Diego's two "soft AC" stations—KYXY (96.5) and KJQY (103.7)—are also pretty edgy. KYXY, which bills itself as "soft and contemporary," is a tick harder than KJQY, which still plays an occasional Barry Manilow record, but they're both harder than what you'd expect from the format. That probably has something to do with the success of KIFM (98.1), one of the NAC format's consistent powerhouses and one of the NAC stations that leaned away from new age and toward jazz long before "Smoooth Jazz" became the rallying cry for the format.

Although both soft ACs had good winter books, KJQY and KYXY are now under the same ownership, prompting speculation that one of them will change formats, either going to "male AC" or going country against long-time market leader KSON (97.3). Apart from suburban KOWF (92.1), KSON hasn't bad direct competition in a decade, making it one of the few incumbent country stations that co-opted the "Today's Hot Country" position. Like most other country stations, KSON has put more oldies back in the mix recently. Unlike a lot of other country stations, they've managed to do so without sacrificing energy.

And if it's energy you want, try oldies KBZT (94.9). If KCBQ-FM signed on by harking back to its early '70s presentation—something it has since downplayed—KBZT is a jingle-for-jingle mockup of Bill Drake-era KGB. KBZT out-Drakes L.A.'s KRTH (which is no mean feat considering that Drake consults KRTH). ■

ALTERNATIVE ACTION

Continued from page 82

become popular."

INTERNET SURVIVAL

There has definitely been an explosion of records coming out on small labels in San Diego, but will these labels survive for long? In order to effectively market their music, many labels here are turning to the Internet, the international computer network, to make new contacts, sell records and find new talent.

Keith York, co-owner of Silver Girl Records, has found that electronic mail is the best way to conduct his label's business. "Just about every aspect of running our label has been affected by the 'Net," he explains. "I talk to radio-station music directors, DJs, writers, editors, other indies, majors, distributors, you name it." York says that Silver Girl receives about 20 e-mail messages per day; many of them are catalog requests which he simply e-mails back. "It's like free long-distance phone calling."

Never before has San Diego been so entrenched in the nation's underground- music network, and the city's bands seem destined to get more of their music and ideas out to the rest of the world. But many hope that along with increased national acceptance, the level of creativity will also continue to rise.

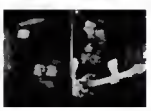
"The one thing I hope," the *Reader*'s Stampone says, "is that the bands don't lose the sense of wild adventure and experimentation that making music and records really can allow for."

(Gary Hustwit directs San Diego's annual Independent Music Seminar and is the author of the books "Releasing An Independent Record" and "Getting Radio Airplay." He is president of Rockpress Publishing and Incommunicado Press.)

SIX ALTERNA-PICKS

Continued from page 82

always-creative songwriting and unique vocal arrangements have made them a band to watch, but, as with anyone who is breaking new ground, their music can be misunderstood by lazy listeners (also true for Creedle and Three Mile Pilot). Their first full-length is out now on Headhunter.



No Knife: Straight-ahead punk with melodies that can burrow into your brain and stay in there for days. A young band with a big sound and future. A full-length record on Goldenrod is in the works.

Other Bands To Watch: Clikitat Ikatowi, Chune, Uncle Joe's Big 'Ol Driver, Sugartwin Reverb, Loraine, Radio Wendy, Blink, Unwritten Law, Drip Tank, Rugburns, fluf, Boilermaker, Physics. —G.H. ■

Top Pop Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ NO. 1 ★ ★		
1	1	**BOYZ II MEN** ▲[5] MOTOWN 6320 (9.98/15.98)	COOLEYHIGHHARMONY 3 weeks at No. 1	12
2	2	**NINE INCH NAILS** ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	29
4	4	**GREEN DAY** LOOKOUT 46* (7.98/10.98)	KERPLUNK	37
4	3	**YANNI** ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	10
5	2	**YANNI** ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	16
4	6	**BOB MARLEY AND THE WAILERS** ▲[3] TUFF GONG 846210*/ISLAND (10.98/15.98)	LEGEND	186
4	5	**ERIC CLAPTON** ▲[3] POLYDOR 825382/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	194
4	10	**ELTON JOHN** ▲[15] POLYDOR 512532*/A&M (7.98/11.98)	GREATEST HITS	185
4	4	**GREEN DAY** LOOKOUT 23* (7.98/10.98)	39/SMOOTH	14
10	4	**JOURNEY** ▲[7] COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	194
10	10	**STEVE MILLER BAND** ▲[5] CAPITOL 46101 (7.98/11.98)	GREATEST HITS	194
10	10	**PINK FLOYD** ▲[13] CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	194
13	13	**PINK FLOYD** ▲[6] COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	194
14	14	**YANNI** ● PRIVATE 82093 (9.98/15.98)	IN CELEBRATION OF LIFE	2
10	10	**ENYA** ▲[2] REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	173
10	37	**EAGLES** ▲[14] ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	197
14	14	**JANIS JOPLIN** ▲[7] COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	146
10	37	**JIMMY BUFFETT** ▲[4] MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	194
14	29	**NIRVANA** SUB POP 34* (8.98/14.98)	BLEACH	44
20	19	**JAMES TAYLOR** ▲[7] WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	195
14	37	**METALLICA** ▲[3] ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	188
37	37	**EAGLES** ▲[10] ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	190
37	23	**SOUNDTRACK** ▲[3] POLYDOR 825095/A&M (9.98/15.98)	GREASE	13
29	14	**AEROSMITH** ▲[3] COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	194
10	27	**CREEDENCE CLEARWATER REVIVAL** ▲[7] FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	194
29	10	**THE DOORS** ▲[7] ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	190
27	29	**PATSY CLINE** ▲[6] MCA 12* (7.98/12.98)	GREATEST HITS	188
28	29	**LED ZEPPELIN** ▲[10] ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	194
28	32	**ORIGINAL LONDON CAST** ▲[3] POLYDOR 831273/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	14
10	29	**EAGLES** ▲[3] ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	198
37	30	**MELISSA ETHERIDGE** ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	13
37	18	**U2** ▲[5] ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	194
36	18	**METALLICA** ▲[2] MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	174
44	36	**METALLICA** ▲[3] ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	173
35	36	**FLEETWOOD MAC** ▲[4] WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	194
36	36	**CHICAGO** ▲[2] REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	177
37	37	**AC/DC** ▲[10] ATLANTIC 90419/AG (10.98/15.98)	BACK IN BLACK	37
36	14	**OFFSPRING** EPITAPH 86424* (9.98/15.98)	IGNITION	5
36	36	**BARRY WHITE** ● CASABLANCA 822782/ISLAND (7.98/11.98)	GREATEST HITS VOLUME 1	3
44	39	**BILLY JOEL** ▲[6] COLUMBIA 40121 (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	194
10	10	**VARIOUS ARTISTS** WALT DISNEY 60805 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	13
10	10	**REBA MCENTIRE** ▲ MCA 5979* (7.98/12.98)	GREATEST HITS	22
43	47	**ALICE IN CHAINS** ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	62
44	43	**LYNYRD SKYNYRD** ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	74
45	45	**THE BEATLES** ▲[3] CAPITOL 9/6389* (15.98/31.98)	1967-1970	37
46	41	**VIOLENT FEMMES** ▲ SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	66
47	48	**BONNIE RAITT** ▲[5] CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	41
48	46	**THE BEATLES** ▲[9] CAPITOL 46446 (10.98/16.98)	ABBEY ROAD	58
49	—	**SOUNDTRACK** ▲[2] MOTOWN 6062* (7.98/11.98)	THE BIG CHILL	5
50	—	**MELISSA ETHERIDGE** ▲ ISLAND 42302* (7.98/11.98)	BRAVE AND CRAZY	1

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassetta and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

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Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

▶ **DAR WILLIAMS**
The Honesty Room
PRODUCERS: Dar Williams, Adam Rothberg & David Seitz
Razor & Tie 2816

♫ *Featured in Music To My Ears, Jan. 28*

▶ **THE JAYHAWKS**
Tomorrow The Green Grass
PRODUCER: George Drakoulias
American 43006

Jayhawks' guitar-driven rock'n'roll is a shade lighter on the country tinge than on previous set (1992's "American Town Hall"), but flush with the same plaintive, high-lonesome harmonies and sharply jangling edge that make this Minneapolis band one of the country-rock brand's finest. Opening with enough hooks to land a whole, new school of fans, standouts "Blue" and "I'd Run Away" are unabashedly romantic, pop-leaning beauties. Stripped-down "Over My Shoulder" and pumped-up "Ten Little Kids," with backing vocals from Victoria Williams, are other highlights, though this set really has no lows. Even a cover of Grand Funk Railroad's "Bad Time"—honest—works in the hands of this ever more impressive band.

★ **CAKE**
Motorcade Of Generosity
PRODUCER: Cake
Capricorn 42035

Not your everyday five-piece, Cake's lineup includes a trumpet player whose sounds figure squarely into this otherwise unpeggable band and a vocalist whose relaxed singing style would never be accused of being good, but which is just great in context. The context? Call it perhaps roots rock with a twist. This Sacramento band's roots seem as firmly planted south of the border ("Comanche" and "Up So Close") as in something akin to Southern country, ("Ruby Sees All," "Pentragram," and "Jesus Wrote A Blank Check") and are all tangled up with a loose garage-band sound and alternative-leaning lyrical bent. "Jolene," which melds rock seamlessly into the picture, and hooky "Haze Of The Love" are the tunes to beat from a band that's hard to describe, but easy to listen to.

★ **VARIOUS ARTISTS**
Music From And Inspired By The Promised Land
EXECUTIVE PRODUCER: Anthony Geffen
Columbia 66969

A deeply moving, richly evocative compendium, this two-disc set complements the TV series about the massive mid-20th century migration of African-Americans from the deep South to the industrial North. The music is both vintage and newly recorded, running the gamut from 1927 recordings of Bessie Smith's "Backwater Blues" and Blind Willie Johnson's "Dark Was The Night—Cold Was The Ground" through a 1963 take on "My Home Is In The Delta" by Muddy Waters, and up to more recent recordings by bands such as Earth, Wind & Fire and Public Enemy. Powerful both in scope and impact, this is an album to live with.

★ **THE TRAGICALLY HIP**
Day For Night
PRODUCERS: Mark Howard & the Tragically Hip with Mark Vreeken
Atlantic 82729

Despite Canadian band's success on its home soil, that same degree of fervor has yet to take root across the border. Its fourth, full-length album, which topped the Canadian chart last fall in its MCA release, offers new reason to wonder, why not? Leaning heavily toward the rocking edge of its trademark country/jangle-pop/rock equation (or toppling right over, as on breakneck garage/grunge sparkler "Fire In The Hole"), the Hip sound stronger than ever and ready for wider acclaim. Even lead singer Gordon Downie's quivering vocal has settled down in a more effective, and affecting, shiver, set off deliciously in seductive "Grace, Too." Other powerhouse in a sturdy lot is "Nautical Disaster."

LITTLE AXE
The Wolf That House Built
PRODUCERS: Adrian Sherwood & Skip McDonald
OKeh/Epic 64254

Alumni of the Sugar Hill Gang and Tackhead reunite to fashion this experiment in deep grooves. Intertwining samples of Howling Wolf, Lead Belly, and other blues legends into tracks of swirling, bass-heavy, ambient dub, the Little Axe crew has created a strange, new music that does more than simply pay tribute. Though prosaic lyrics and bland singing cause the more ambitious vocal numbers to stumble slightly, the instrumentals and tracks that are sample-driven are sterling stuff. MVP goes to monster bassist Doug Wimbish, formerly of Living Colour, who reunites here with old Tackhead mates.

PETE & MAURA KENNEDY
River Of Fallen Stars
PRODUCER: Pete Kennedy
Green Linnet 2118

The Kennedys sing of "jangle poets" in the lilting, title track, and it's an apt description for this duo. Muscular acoustic guitar, affecting story-song lyrics, and Maura's pure vocal colored with darker harmonies define the broad boundaries of an alluring set. More folk-edged than folk, songs like "House On Fire," "Chelsea Embankment," and "Same Old Way" stretch cleanly into Byrdsian pop territory, while "Spirit Compass" adds a Celtic flair.

JAZZ

▶ **CYRUS CHESTNUT**
The Dark Before The Dawn
PRODUCER: Yves Beauvais
Atlantic Jazz 82719

Newest release from young piano savant Cyrus Chestnut is a solid, enjoyable, traditional trio set—the perfect follow-up to his auspicious 1994 debut. Best of Chestnut's compositions include the bright, bluesy "Call Me Later," the entertaining, Bach-based "Baroque Impressions," the snappy, uptempo "Kattin'," and the heavily modal "Steps Of Trane," a stepchild of Coltrane's "Giant Steps." His solo-piano passages are reserved for cover material: the classic gospel theme "Is It Well (With My Soul)" and a stark, dramatic "My Funny Valentine."

▶ **KEVIN EUBANKS**
Spiritalk 2, Revelations
PRODUCER: Kevin Eubanks
Blue Note 30132

This sharp new release from Kevin Eubanks should stir more interest in the exciting young guitarist (and reluctant TV heartthrob), whose profile is further heightened by Branford Marsalis' "Tonight Show" hiatus. Sharing the spotlight with brother Robin on trombone and flautist Kent Jordan, Eubanks flies highest with the smart, funky strains of "Faith," the sinuous sweetness of "Like The Wind," the light, lovely melody of "Whispers Of Life," and the gentle beauty of "Passing," which features the shimmering, simultaneous solos of the Eubanks brothers and Jordan. Eubanks goes solo-acoustic on neoclassical themes "Earth" and (with flute accompaniment) "Moon."

▶ **JOE LOVANO**
Rush Hour
PRODUCERS: Joe Lovano & Gunther Schuller
Blue Note 29269

There's something for everyone on tenor master Joe Lovano's much-anticipated date with composer/conductor/arranger Gunther Schuller, who is a veteran of many "serious-music-meets-jazz" collaborations. Lovano's brilliant reedsmanship can be nestled in warm strings on "Angel Eyes" and Ellington's "Prelude To A Kiss," or blown out in front of an augmented big band on Mingus' "Peggy's Blue Skylight," Monk's "Crepuscule With Nellie," and Schuller's manic, megabop "Rush Hour On 23rd Street." The set also includes a smaller ensemble on Ornette Coleman's "Kathline Gray," two Lovano duets with soprano vocalist Judi Silvano, and solo sax on Strayhorn's "Chelsea Bridge."

ANDREA MARCELLI
Oneness
PRODUCER: Andrea Marcelli
Lipstick 89018

Drummer/clarinetist Andrea Marcelli also serves as composer, arranger, and producer on this synth-soaked contemporary jazz foray awash in atmospheric riffing. With a memorable crew that includes Mike Mainieri, Ralph Towner, Allan Holdsworth, Chuck Loeb, and Mitchel Forman, highlights include the wild soloing on "You Have To Wait," the bright, bouncy ambience of "Song For You," and the clarinet/percussion fantasia of "The Dance Of The Soul." The lovely clarinet/piano duet of "Clouds" is further sweetened by Towner's fleet-fingered fretwork.

LATIN

★ **PUERTO RICAN POWER**
El De Mas Poder . . .
PRODUCER: none listed
M.P. 8144

Veteran P.R. trumpeter Luisito Ayala returns with his famed ensemble, delivering another formidable salsa stomp headed by neat Colombian-glazed salsa entries "Resbala Mojado" and "La Feria De Cali," plus straight-up winners "Solo Conmigo," "El Corazon Partido En Dos," and "Ando Buscando Un Amor."

3 X (TRES EQUIS)
Atrevete
PRODUCER: Kenny Reyes
Sony Latino/Sony 81484

Solid label premiere by versatile Nuyorican rap trio grafts lighthearted verses of male bravado onto a smorgasbord of dancehall, house, merengue, and junglefied grooves. PDs on the East Coast and Puerto Rico will find room for "Mueve Esa Cosa," "Martillo," and "Aprovecha."

COUNTRY

▶ **TRISHA YEARWOOD**
Thinkin' About You
PRODUCER: Garth Fundis, Harry Stinson
MCA 11201

Once again, for her fourth album, young star Trisha Yearwood and producer Garth Fundis have managed to unearth an exceptional bunch of ballads. Gretchen Peters' "On A Bus To St. Cloud" and Kim Richey's "Those Words We Said" are the kind of high-drama ballads this singer can really wrap her formidable vocal cords around. As usual, however, when the tempo picks up, as it does on the Waylon-ish "The Restless Kind," Yearwood tends to lose her footing. As good a singer as she is, Yearwood gets lost when the smoke gets too thick.

CLASSICAL

★ **BILL FRISELL**
Go West
PRODUCER: Lee Townsend
Elektra Nonesuch 79350

With this set of music for the classic Buster Keaton film "Go West," Bill Frisell has crafted one of his finest, most evocative albums. Evincing his best qualities as both guitarist and composer, he harvests melancholy Americana from deceptively modest, episodic themes. Coloring the scenes with acoustic as well as his trademark electric, Frisell produces strangely cinematic motifs on guitar, and his rhythm cohorts—longtime bassist Kermit Driscoll and drummer Joey Baron—provide abundant narrative drive. Superior as stand-alone listening, "Go West" is joined by the more programmatic "High Sign/One Week," another Keaton soundtrack album by Frisell out simultaneously via Elektra Nonesuch.

SPOTLIGHT



SLASH'S SNAKEPIT
It's Five O'Clock Somewhere
PRODUCERS: Mike Clink & Slash
Geffen 24730

Guns N' Roses axe-slinger Slash makes an impressive solo debut at the helm of a four-piece outfit that shines as much for his guitar playing as for Eric Dover's gritty lead vocals. Material aims at a hard-rock audience, with crossover potential at album rock and even hard-leaning top 40 outlets. The grandiose first single, "Beggars & Hangers-On," is the most GN'R-inspired track on the album, reminiscent of "November Rain." Other rockers with lethal potential include the bluesy "Neither Can I," "Dime Store Rock," "Monkey Chow," and "What Do You Want To Be." Also of note is "Back And Forth Again," a power ballad that showcases Slash's softer side. A mighty debut that proves—to the possible detriment of GN'R—that Slash can cut it on his own.

SPOTLIGHT



CINDY MORGAN
Under The Waterfall
PRODUCER: Mark Hammond
Word 7019444504/601

Since receiving the best new artist accolade from the Gospel Music Assn. in 1993, Cindy Morgan has become one of Christian music's leading ladies, and this, her third Word release, amply demonstrates why. She has a warm, evocative voice capable of delivering energetic dance pop, midtempo romps, and tender ballads with equal aplomb. She's also a gifted songwriter, as evidenced by the beautiful ballad "Last Days." Other outstanding cuts include "Painted A Rainbow," "Golden Rain," "Reaching With His Love," and "I Know You." All in all, "Under The Waterfall" is a mature, satisfying project from one of the genre's brightest talents.

SPOTLIGHT



ALEX CHILTON
A Man Called Destruction
PRODUCER: Alex Chilton
Ardent 1507

America's favorite underground idol is still at it, almost 30 years after scoring with the Box Tops. New album is a sort of homecoming, as it revives the long-dormant, Memphis-based Ardent imprint (launched by Chilton's seminal outfit, Big Star). As always, Chilton shows his mastery of song form, most lucidly on "Devil Girl" and instrumentals "Boplexity" and "It's Your Funeral"—the latter a New Orleans-styled funeral march. The artist demonstrates equal flair for selecting covers, highlights being Jimmy Reed's "You Don't Have To Go"; "Il Ribelle," a spirited Italian rockabilly tune; and Brian Wilson's "New Girl In School," which is given the full Beach Boys treatment. A big, luminescent star in a dark sky.

VITAL REISSUES™

VARIOUS ARTISTS
Chess Rhythm & Roll
COMPILATION PRODUCER: Andy McKaie
MCA/Chess 9352

One of the pre-eminent independent labels of all time, Chess Records ruled the Chicago blues, R&B, and rock'n'roll circuit in the '50s and '60s, issuing landmark sides by such trailblazers as Chuck Berry, Jackie Brenston, Bo Diddley, Muddy Waters, Howlin' Wolf, and Etta James. Four-disc set distills that period into a jukebox-ready hit collection—"Rocket 88," "Sincerely," "Maybellene," "See You Later Alligator," etc. Reissue specialist Andy McKaie does a typically superb job unearthing rare and previously unavailable gems by the likes of the Four Tops, the Moonglows, and Paul Gayten, creating a product that suits collectors and initiates alike.

THE COMMODORES
The Best Of The Commodores
COMPILATION PRODUCER: Al Quaglieri
Motown 31453-0358

Quintessential '70s funk machine produced a series of smash singles and albums before fading from the spotlight after lead singer Lionel Richie's departure in 1982. Among them are such funk/disco masterpieces as "Brick House" and "Machine Gun," as well as tender ballads like "Easy" and "Three Times A Lady"—which foreshadowed Richie's later success as a romantic balladeer. Two-disc anthology culls those and other hits from the Motown years (1972-1985). Although the Commodores still record and perform, their glory days are behind them and gloriously captured on this set.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

▶ **TLC Red Light Special** (4:40)
PRODUCER: Babyface
WRITER: Babyface
PUBLISHERS: ECAF/Sony Songs, BMI
LaFace 4097 (c/o BMG) (cassette single)

Babyface-helmed follow-up to the trio's massive "Creep" is a slow'n'slinky R&B ballad that merges the producer's trademark lush romance with the streetwise sass that has framed the act's biggest hits—which is no small feat. Direct lyrics are voiced with a youthful vigor amid sheets of caressing synth lines and fluid, funk guitar riffs. Factor in an instantly memorable, sing-along chorus, and you have the ingredients of a sure-fire, airwave-saturating hit.

▶ **ANNIE LENNOX No More I Love You's** (4:50)
PRODUCER: Stephen Lipson
WRITERS: D. Freeman, J. Hughes
PUBLISHERS: Anxious/Careers-BMG, BMI
Arista 2804 (c/o BMG) (cassette single)

It has been roughly three years since Lennox graced the world with her incomparable voice. On this peek into her upcoming "Medusa" opus, she picks up right where she left off floating fluttering phrases over a sea of atmospheric synths and strings that are propelled by a subtle, shuffling beat. Track builds to a dramatic musical climax that perfectly suits the declarative tone of the lyrics. Single successfully fits into the mold of current trends, while also providing a refreshing respite from the same old thing. It's a smash.

★ **DIGABLE PLANETS Dial 7** (3:58)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Pendulum 14323 (c/o Cema) (cassette single)

Unique hip-hop trio delivers a smooth and clever funk jam that is armed with a wicked hook that sticks to the brain upon impact. Melding an easy-going, sing-along chorus with well-measured rhymes, track also will appeal to listeners who want more than jock-grabbing prose in their hip-hop. Will kick best at peak volume over top 40 airwaves.

95 SOUTH Rodeo (4:36)
PRODUCER: Bass Mechanics
WRITERS: Da S.W.A.T. Team
PUBLISHERS: Downlow Quad/Drop Science, BMI
Rip-It 9502 (CD single)

95 South is on a roll. The Miami bass duo is clearly emerging as the leader of chant-rap anthems. The act's latest single contains the now-mandatory abundance of booty-bumpin' beats and hyper-driven bass drops, but also plenty of high-pitched, hoarse squeals and funky foot stompin'. Country bass, anyone?

SHEENA EASTON My Cherie (4:02)
PRODUCER: Danny Diante
WRITERS: A. Armato, W. Wellman
PUBLISHER: not listed
MCA 3309 (c/o Uni) (cassette single)

Easton previews her forthcoming album of the same name with a swinging ballad that sways with lush, retro-R&B rhythms. Easton's voice sounds as strong as ever, and producer Denny Diante surrounds her with brassy horns and swirling backing vocals. In all, it's a solid contender for top 40, AC, and urban-level play.

JIMMY CLIFF FEATURING LEBO M Hakuna Matata (3:50)
PRODUCERS: Jay Rifkin, Fabian Cooke, Mark Mancina
WRITERS: T. Rice, E. John
PUBLISHER: Wonderland, BMI
Walt Disney 09800 (cassette single)

An Elton John tune from "The Lion King" is refashioned for the Walt Disney Records album, "Rhythm Of The Pride Lands"—which consists of material culled from, and inspired by, the hit film. Cliff's pop-framed reggae style anchors the infectious, toe-tapping track, which sounds primed for immediate multiformat airplay.

EVIDANCE Tell Me O.J. (3:30)
PRODUCER: not listed
WRITERS: R. Audet, K. McKenna
PUBLISHER: Key In Lock, SOCAN
Flex 001 (CD single)

It is a small wonder that there have not been more singles exploring the media-saturating O.J. Simpson trial. This funk/hip-hop novelty item—written and recorded by a prison guard, no less—takes the ex-football player's side, asking for understanding while laying out the details of his life. Single is well-produced and is waiting to be plucked for top 40 play.

R&B

VYBE Take It To The Front (3:49)
PRODUCERS: Somethin' For The People
WRITERS: W.J. Young, R. Holiday, C. Wilson
PUBLISHER: Junkie Funk, BMI
Island 6922 (cassette single)

Does urban radio need another troupe of harmonizing females? Not unless they serve the kind of attitude and energy this charismatic act does. Cushioned backing vocals support a solid lead performance that works well against the track's clicking hip-hop beat. Deserves a close listen from R&B and pop radio programmers.

HOWARD HEWETT I Wanna Know You (4:18)
PRODUCERS: Monty Seward, Howard Hewett
WRITER: M. Seward
PUBLISHER: Dacara, ASCAP
Caliber 2012 (CD single)

Hewett deserves far more radio attention than he has been getting in recent days. The tide could easily turn with the onset of this grandly produced R&B ballad, which balances a reliably strong and oh-so-soulful vocal with slick, jazzy keyboards and light acoustic strumming. Icing on the cake is a chorus that is as catchy as it is romantic. Listen closely.

COUNTRY

▶ **BROOKS & DUNN Little Miss Honky Tonk** (3:00)
PRODUCERS: Scott Hendricks, Don Cook
WRITER: R. Dunn
PUBLISHERS: Sony Tree/Showbilly, BMI
Arista 2790 (c/o BMG) (7-inch single)

One of country's premier duos kicks the jam on this ode to a barroom queen. Not only is this a nice taste of B&D's rockier side, but it appears to include the first use of the term "buckle bunny" in a country song.

NEW & NOTEWORTHY

BLESSIO UNION OF SOULS I Believe (3:45)
PRODUCER: Emosia
WRITERS: E. Sloan, J. Pence, Emosia
PUBLISHERS: EMI/Tosha/Shapiro Bernstein, ASCAP
EMI 19957 (c/o Cema) (cassette single)

This is an uplifting ballad about interracial love that should be heard for its keen musical texture, as well as its positive lyrical message. An encumbered vocal dives deep into the depths of racial hate, boldly voicing the triumph of love over ignorance. Serene piano strokes and sweeping synthesizer stabs form opulent orchestration, which attacks the serious theme with a conquering musical spirit. An outstanding track destined for widespread success.

PHARAO I Show You Secrets (4:15)
PRODUCER: DJ Stevie Steve, Alexander Hawking
WRITERS: DJ Stevie Steve, A. Hawking, M.D. Thomas, Tomcat
PUBLISHER: not listed
Columbia 6867 (c/o Sony) (cassette single)

German pop/dance smash already has begun to earn heavy play from top 40 and rhythm-crossover radio stations in Chicago and Los Angeles. Pairing of lovely Indian singer Kyra Pharao and rapper Dean Thomas sparks with chemistry. She flutters over a frenetic pop/rave groove with an angelic quality, while Thomas' guttural rhymes are a fine anchor to the track's glossy synths. Given pop radio's ongoing interest in bouncy dance ditties from acts like Corona and Real McCoy, this single looks like a shoo-in for sizable success.

▶ **MARTINA McBRIDE Where I Used To Have A Heart** (3:50)
PRODUCERS: Paul Worley, Ed Seay, Martina McBride
WRITER: C. Bickhardt
PUBLISHERS: Hayes Street/Craig Bickhardt, ASCAP
RCA 62948 (c/o BMG) (7-inch single)

McBride's soaring voice takes center stage on this heartbreak ballad, thanks to a tastefully sparse, acoustic arrangement. And everything here, from the song to McBride's phrasing, is remarkably reminiscent of Bonnie Raitt's earlier work.

▶ **OOUG STONE Faith In Me, Faith In You** (3:22)
PRODUCERS: James Stroud, Doug Stone
WRITERS: D. Loggins, T. Bruce
PUBLISHERS: WB/Big Tractor/Avalon Way, ASCAP
Columbia 77837 (c/o Sony) (7-inch single)

Here's another song of inspiration from a singer who does 'em better than most. Things start out on the quiet side until a full blown choir kicks in to give this single a real evangelical fervor.

▶ **TRACY BYRD The Keeper Of The Stars** (4:15)
PRODUCER: Tony Brown
WRITERS: D. Lee, D. Mayo, K. Staley
PUBLISHERS: Songs Of Polygram International/Pal Time/New Haven/Pulpit, BMI
MCA 54988 (c/o Uni) (7-inch single)

Byrd tips his Stetson to that big Trail Boss in the sky on this good ol' fashioned ballad. It is a simple sentiment, and Byrd's heart-in-hand sincerity is just what this pledge of love needs to put it over the top.

JEFF CARSON Yeah Buddy (2:27)
PRODUCER: Chuck Howard
WRITERS: M. Sanders, B. Regan
PUBLISHERS: MCA/AMR/Sierra Home, ASCAP
Curb 1111 (7-inch single)

It is getting mighty crowded on those country airwaves—but look out, here comes another good ol' boy. A fine singer and a slick-and-rowdy country production are overshadowed here by an utterly forgettable song.

DANCE

▶ **MICHAEL WATFORD Happy Man** (8:09)
PRODUCER: Charles Dockins
WRITERS: Giant, L. Neal, M. Watford, E. Perez, M. Cameron
PUBLISHERS: Smackin'/MCA, BMI; Tan, ASCAP
REMIXER: Charles Dockins
EastWest 9136 (12-inch single)

EastWest plumbs through Watford's 1993 eponymous debut and pulls out this roof-raising house anthem. Producer Charles Dockins keeps the groove firm and fast, while packing the arrangement with lots of ear-catching keyboard effects and percussion breaks. Watford's performance is playful and romantic, bouncing comfortably off a rousing, gospel-spiced clique of backing singers. Several fresh mixes will keep club DJs on point, while the edit is tight enough to make radio crossover plausible.

HARRY BEAR FEATURING TANIA McCRAY Like A Woman (no timing listed)
PRODUCER: Harry Bear
WRITER: H. Bear
PUBLISHER: Dream Research, BMI
T&A 0001 (12-inch single)

Up-and-coming producer Bear displays solid potential for major club success with this pop/house mover. He coats a muscular bassline with energetic percussion rolls and the kind of melody that mainstream DJs regularly program. Singer Tania McCray brings a sultry, star-powered tone to song, adding to its overall accessibility. Contact: 305-761-3549.

2 IN A ROOM Ahora! (Now!) (6:47)
PRODUCERS: Danny "Holiday" Vargas, Victor Vargas
WRITERS: D. Vargas, V. Vargas, R. Vargas, E. Ovalles
PUBLISHER: Dose Rock/60 Watts/Cutting, ASCAP; Kiss Conn/Castle Boy/It's Time, BMI
REMIXERS: Danny "Holiday" Vargas, Victor Vargas
Cutting 332 (CD single)

It has been a hot second since "Wiggle It" set the world on fire, but this stomping Latin/hip-house anthem could meet with similar success. The track skittles with an organ-grinding pop/house groove, while the Wapa Man chants and raps in both Spanish and English. A variety of mixes smoke and are dandy for club and crossover radio programming. Contact: 212-567-4900.

AC

▶ **JANN ARDEN Could I Be Your Girl** (4:33)
PRODUCER: Ed Cherney, Jann Arden
WRITER: J.A. Richards
PUBLISHERS: PolyGram Songs/Girl On The Moon, BMI
A&M 8396 (c/o PGD) (CD single)

Arden already has enjoyed much-deserved success in her native Canada with this and several other songs from her fine "Living Under June" collection. Working with a crisply produced arrangement that is chock full of accessible shuffle beats, Arden weaves literate prose and the kind of brain-sticking chorus that demands repeated radio spins. Single should start building an audience at AC radio, where smarter music is often embraced quickly; top 40 approval could follow shortly thereafter.

★ **THE WORKS Andrew** (no timing listed)
PRODUCER: Steven Plump
WRITER: G. Hendrickson
PUBLISHER: J. Gall
Neat 02 (cassette single)

Intriguing new act offers a strong, introspective pop ballad that is occasionally reminiscent of Joshua Kadison's "Jesse." Composer George Hendrickson displays a solid ear for enduring melodies and touching prose, which the band (along with producer Steven Plump) executes to fine effect. Single would provide a lovely interlude to any AC playlist it graces. Contact: 914-856-3252.

TRAMAINE HAWKINS Who's Gonna Carry You (no timing listed)
PRODUCERS: Eve Nelson, Marty Paich, David Paich
WRITERS: E. Nelson, D. Scanlon
PUBLISHERS: Zomba Enterprises/PSD, BMI
Columbia 6793 (c/o Sony) (CD promo)

Hawkins has long been a source of wonderfully crafted inspirational music, and this single from her Columbia set "To A Higher Place" more than delivers. The difference between this track and her previous material lies in the glossy pop tone of the arrangement—which clearly positions the artist for potential mainstream crossover. Hawkins' intense and moving style keeps things from getting too mucky, and the track builds to a thoroughly satisfying conclusion.

ROCK TRACKS

▶ **BRUCE SPRINGSTEEN Murder Incorporated** (4:33)
PRODUCERS: Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt
WRITER: B. Springsteen
PUBLISHER: Bruce Springsteen, ASCAP
Columbia 8947 (c/o Sony) (CD promo)

Lyrically compelling rocker is one of several new tunes recorded with the E Street Band for the Boss' upcoming greatest hits package. Concertgoers will recognize this cut from the set list of his most recent tour. The chemistry between Springsteen and his longtime cohorts is intact—so much so that you will be wishing for a permanent reunion. At this point, this edgy, guitar-driven jam will not be available as a commercial single, though it appears likely that several formats beyond the targeted album rock radio will be pounding this one within seconds.

▶ **SIOUXSIE & THE BANSHEES O Baby** (3:19)
PRODUCER: John Cale
WRITER: not listed
PUBLISHER: not listed
Geffen 4708 (cassette single)

Siouxsie returns in good form, surrounded by a spinning atmosphere of slanted beats, go-go guitars, and careening keyboards. Produced by John Cale, this track shows the band continuing its evolution toward more radio-friendly pop material. The pioneering modern rock act could see a second top 40 breakthrough, as a new generation of listeners have not yet discovered the band.

★ **JEFF BUCKLEY Last Goodbye** (4:16)
PRODUCER: Andy Wallace
WRITER: J. Buckley
PUBLISHERS: Sony Songs/El Viejito, BMI
Columbia 6844 (c/o Sony) (CD promo)

This is a stunning union of provocative rock and carnal orchestration. A swirling, sonic atmosphere is shaped by Buckley's quavering delivery, which could probably court a dead tree. It is a potent brew of sensual, thought-provoking soul that deserves a chance of pop success following its run at rock radio.

MARILYN MANSON Lunchbox (4:31)
PRODUCER: Not listed
WRITERS: Manson, Berkowitz, Gein
PUBLISHER: Dinger & Ollie/Beat Up Your Mom, BMI; Onward, PRS
Nothing/Interscope 95806 (CD single)

Ever thought of using your lunch box as a deadly weapon? Marilyn Manson has and even recorded a song about it. With foul-mouthed lyrics and an abundance of screechy guitar feedback, modern rock radio may have to pass unless an adequate edit surfaces. The bonus cut, a cover of Gary Numan's 1979 track "Down In The Park" is better. Produced by Trent Reznor, it contains an eerie sample from John Carpenter's cult film "Prince Of Darkness."

GRANT McLENNAN Simone & Perry (4:07)
PRODUCER: John Keane
WRITER: G. McLennan
PUBLISHER: Incomplete, BMI
Beggars Banquet 6036 (c/o Atlantic) (cassette single)

The former Go-Betweens singer continues with his earthy solo explorations. Though there is no new musical ground broken here, the accomplished guitar work and unpretentious vocal delivery is harmless enough. At the very least, this rootsy effort should establish McLennan as a musician's musician.

RAP

KING TEE Way Out There (4:35)
PRODUCER: Da' Mic Profesa
WRITERS: Da' Mic Profesa, King Tee
PUBLISHERS: MCA/Rhythm Jazz/Dope Deal
MCA 3258 (c/o Uni) (12-inch single)

King Tee sounds like he is lost in space in this drafty, scant rap. The atmosphere is spare, as an uncertain tempo tick tocks slowly through experimental sounds, including elements of jazz and a laid-back, almost sinister style that even Snoop Doggy Dogg would approve of. The prowling rap lurks in its own piano-looped universe, with no hint of its ultimate destination. This trip is the real deal.

SKEETA RANX I Like (4:08)
PRODUCERS: Bobby "La" La Serra, Edmond "Fingers" Jones Jr.
WRITERS: E. Jones, B. La Serra, R. McCoy
PUBLISHERS: B. La Tunes/Misam, ASCAP
Weeded/Nervous 20123 (12-inch single)

Hip-hop/reggae artist Skeeta Ranx flexes and stretches his vocal prowl over a hyperkinetic beat that should keep clubgoers jumpin'. Effortless vocals by Tanya Nash add a melodic balance to Ranx's choppy vocal pounce. The swift speed is dizzying, but true fans of the genre will like the deliberate disorientation.

MATLOCK Nice We Nice (3:57)
PRODUCERS: Henry K, Dr. Marshall, One Up Crew
WRITERS: Matlock, Henry K, Dr. Marshall
PUBLISHERS: 3rd Worlds/Pow Wow, ASCAP
Pow Wow 500 (12-inch single)

Do not confuse this Matlock with the television character, played by Mr. Andy Griffith. While this Matlock makes music that is clearly murderous, he does not solve actual crimes. However, the sprinting pulse on this track does assault a faltering baseline with intense Carribean-flavored beats. Is that a crime? Only if you do not investigate it.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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Emerald City. Producer Clyde Brooks has been working with unsigned duo Richards & Spring at Emerald's Studio B in Nashville. Shown, from left, are session musician Jonathan Yudkin; band member Gary Richards; Brooks; band member Suzanna Spring; and engineer Rocky Schnaars. (Photo: Terri Houck)

Studio Morin Heights Reaches Far

Quebec Facility Embraces Int'l, Local Acts

■ BY PAUL VERNA

When the proprietors of the world-renowned Studio Morin Heights needed more space, they went into the Far Side.

At least, that's how studio manager Judy Smith describes the facility's expansion into an area that once was used as a video shooting studio. Dubbed the Far Side because of its location at the end of a long corridor adjoining the main building, the new studio has pumped new life into the 20-year-old Quebec recording mecca, once home to such superstars as the Bee Gees, Bryan Adams, Cat Stevens, Celine Dion, Keith Richards, Michael Bolton, Rod Stewart, the Police, and Rush.

Primarily, the Far Side has afforded local artists with modest budgets the opportunity to work in a studio known for churning out world-class hits. Equipped with an Otari RADAR 24-track hard-disc recorder, the Far Side is technologically advanced, yet financially affordable. The day rate is approximately $700, or less than half of the rate for the main room, which is equipped with SSL and Neve consoles.

Consequently, such up-and-coming acts as D*A*D (formerly Disneyland After Dark), Beau Dommage, and the Fuel Dogs have recorded at the Far Side since it opened late last fall. The Fuel Dogs are a local act that financed their own project.

"That's a really good example of how they were able to—with their own financing—put an album together," says Smith of the Fuel Dogs. "We definitely see that as the wave of the future. They just illustrated it."

Smith says that Studio Morin Heights has witnessed the industry's shift from three-month lockouts and seemingly infinite budgets to shorter projects with limited funding.

"I think we'd be able to survive without it, but it opens us up into a market that we've never had before: the middle-budget zone," says Smith of the Far Side. "It definitely enhances us and gives us much more flexibility."

Studio Morin Heights was founded 20 years ago as Le Studio by Montreal entrepreneur André Perry, who had gained notoriety when he recorded the John Lennon sit-in that yielded "Give Peace A Chance."

When Perry decided to move his four-track setup away from Montreal in the fall of 1974, Morin Heights was an obvious choice, since he already owned a lake in the area. Thus, Le Studio became one of the first residential recording facilities in the world.

After Perry retired in the early '90s, Studio Morin Heights changed hands briefly before being acquired two years ago by L'Equipe Spectra, an entertainment concern that manages local artists like Beau Dommage, Michele Rivard, Paul Piché, and Jim Corcoran; owns such prominent local venues as the Spectrum and the Olympia; and sponsors the Montreal Jazz Festival.

"Historically, our clients have wanted to be isolated," says Smith. "They wanted to do their own thing; they didn't want to be bothered with anybody. They wanted to be in their own space and have control over it."

That's still true today, adds Smith. Groups like Rush continue

(Continued on next page)



Studio Morin Heights' Far Side is a veritable control room with a view, offering producers and engineers a hi-tech environment in a natural setting.

How Stone Roses' Producer Brought Album To Blossom

■ BY ZENON SCHOEPE

LONDON—For producer Simon Dawson, 15 years of experience was distilled into one mammoth project when he stepped into the producer's shoes for the majority of the latest Stone Roses album, "Second Coming," on Geffen Records.

Released a good five years after the band's debut—a delay due in part to a protracted contractual dispute—"Second Coming" was 14 months in the making and was by no means drama-free. Original producer John Leckie was succeeded by Paul Schroeder, who then had to leave due to other production commitments. Dawson, who had been engineering the project at Rockfield Studios in Monmouth, Wales, was asked to take over.

PRO FILE

In order to bring the record to fruition, Dawson drew on his apprenticeship as a live sound engineer with such acts as UB40, King Sunny Ade, Ozzy Osbourne, and the Stranglers—which suited the Stone Roses' live approach—as well as on his experience with producers like Pat Moran, Andy Partridge, and Steve Lipson.

"Despite the amount of time taken, I never got bored," says Dawson, adding that the Roses are "very experimentational and exciting people to work with."

Part of the appeal for Dawson centered on the band's overwhelming desire to jam, and although most songs were written before the Roses arrived in Rockfield, ideas continued to flow thick and fast over the 14-month residency, with Dawson on keyboards.

"On one occasion, we jammed for three hours solid on a straight blues, and it's all on DAT, and it sounds brilliant," he says.

To capture the spontaneity of the sessions, Dawson arranged the band for live recording in a way that remained virtually unchanged for the duration of the project: drummer Reni's kit in the livest part of Studio 2 and the corridor beside it used as ambience; screened-off guitar and bass amplification for John Squire and Mani, respectively; and singer Ian Brown in the vocal booth with his own collection of Groove Tube tube mics.



DAWSON

"We tried to keep everything up on the desk all the time so we could simply drop back to whatever we wanted to do," says Dawson. "Overdubs did come into it, but one of the reasons why the album is so diverse is that some of the songs were very live—'Daybreak' has only two little overdubs."

Recording was done on 48-track analog SM 996 tape through Studio 2's Neve VR console with Flying Faders. "I like to keep everything that I possibly can, like all vocal and guitar performances, and use the automatic to comp things so we're building the mix as we record," says Dawson. Also, "vital" EQ settings were stored in the desk recall bank for essential loops.

"It was important that when Bill Price came to do the mix, a lot of the settings and cuts were there for him to start working with," says Dawson, who adds he was pleased to leave the mixing to someone else.

"By that time, I was really close to the whole thing, and I liked the idea of somebody with really good ears coming in and turning it into a record," he says.

EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

U.K.

METROPOLIS STUDIOS in London has put in PMC BB5/XBD monitoring in its Studio C following the installation of two similar systems in its mastering facility last year. The BB5 3-way system features 5kW of Bryston and PMB amplification and a 14-foot folded transmission line bass-loading system. Similar systems are to be fitted in the three new rooms of the Town House's refurbished mastering facilities in London.

SWEOEN

SWEDISH RADIO has bought the 24th Neotek Elite broadcast console. The 40-input desk, which has 8 stereo inputs, custom patch bay, and modified talkback, has been installed at Gavle Radio in Solna. Neoteks also have gone to MTV Sweden.

AUDIO TRACK

NEW YORK

MUSICMASTERS RECORDING ARTIST **Johnny Johnson** was at Clinton Recording Studios tracking an upcoming project with producer/guitarist **Jimmy Vivino. Steve Rosenthal** recorded the project on the classic Neve 8078. Guest artists included **Phoebe Snow, John Sebastian, Steve Jordan,** and **Max Weinberg.**

NASHVILLE

CURB RECORDS ARTIST **Kimber Clayton** was at Soundstage working on her sophomore project for the label. Producer **Steve Keller** and engineer **John Jaszcz** worked behind the 56-input SSL G Series console . . . At Emerald Sound Studios, producer **Mark Bright** was working with RCA Records artist **Andy Childs** on the singer's second album for the label. **Herb Tissin** engineered the sessions . . . At Emerald Sound Studios, producer **Mark Bright** was working with RCA Records artist **Andy Childs** on the singer's second album for the label. **Herb Tissin** engineered the sessions.

OTHER LOCATIONS

RELATIVITY RECORDING ARTIST **Joe Satriani** was at Fantasy Studios in Berkeley, Calif., working on his upcoming release. First engineer **John Cuniberti** was assisted by second engineers **Richard Duarte** and **Stephen Hart** . . . At Windmark Recording in Virginia Beach, Va., **the Pixies Three** recently finished recording their reunion project. **Skip DeRupa** oversaw the sessions from behind the SSL 4040E console.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

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newsline...

THE (RISING) COST OF DOING BUSINESS: The rising cost of raw materials continues to force increases in the price of bulk tape. Following price hikes by 3M last fall in its analog and digital tape products, BASF and Fuji have just announced similar increments (Billboard, Nov. 5, 1994). BASF is raising the price of its mastering and bulk duplicating analog tapes by as much as 8%, effective March 1, says director of sales and marketing Terence O'Kelly. Fuji Photo Film U.S.A., meanwhile, is raising the prices of all its VHS videotape products manufactured and marketed in the U.S.; increases range from 5% to 7.5%, according to a company statement.

PRODUCERS HONOREO BY NARAS: Producers Mike Berniker, Bruce Lundvall, Richard Mohr, Dave Grusin, and Larry Rosen received A&R/Producers Awards from the New York Chapter of NARAS at an annual ceremony Jan. 24.

STUDIO MORIN HEIGHTS

(Continued from preceding page)

to do most of their tracking work at Studio Morin Heights, taking up residence in the guest house at the other end of the lake and shutting off access to any potential intruders.

In addition to its impressive clientele, Studio Morin Heights boasts a couple of significant industry firsts. According to Smith, it was the first facility in North America to install a Solid State Logic console, now an industry standard for high-end tracking and mixing. Also, it was among the first studios to beta-test the RADAR system, which was developed by Vancouver-based Creation Technologies and licensed and distributed by Otari.

Billboard.

STUDIO ACTION™

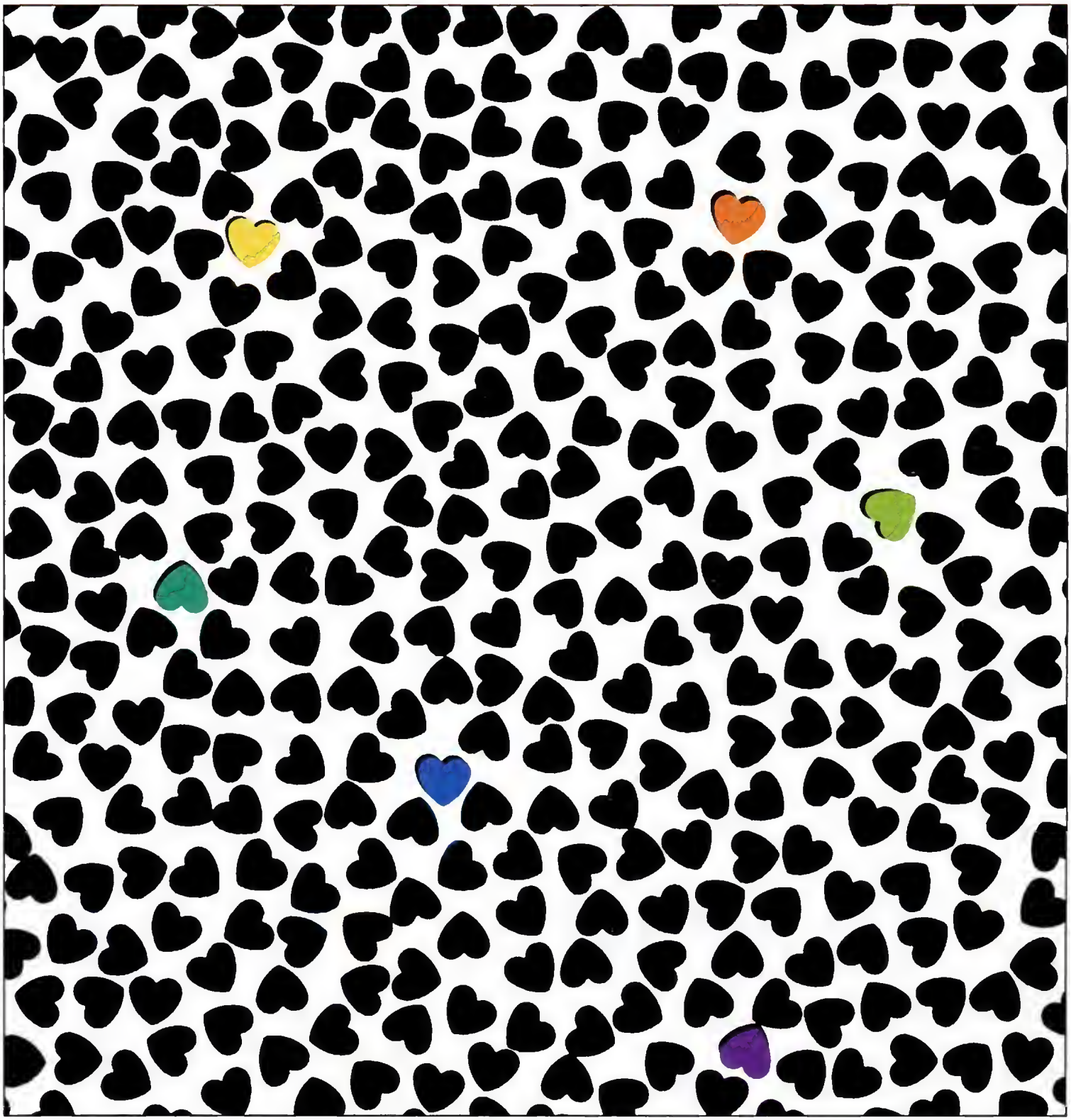
PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEBRUARY 18, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	CREEP TLC/ D. Austin (Laface/Arista)	8ABY 8randy/ K. Crouch (Atlantic)	MY KIND OF GIRL Collin Raye/ J. Hobbs, J. Seay P. Worley (Epic)	WHEN I COME AROUND Green Day/ R. Cavallo (Warner 8ros.)	8IG POPPA/ WARNING The Notorious 8.I.G./ (Bad Boy)
RECORDING STUDIO(S) Engineer(s)	D.A.R.P. (Atlanta, GA) Alvin Speights Leslie 8rathwaite	STUDIO 56 (Los Angeles) Booker T. Jones III	THE MONEY PIT (Nashville) Ed Seay	FANTASY (Berkely, CA) Neil King	HIT FACTORY (New York) Rick Travali
RECORDING CONSOLE(S)	SSL 6056E/G	Trident 808	Trident 80	Neve 8108/ Trident Series 80	Neve VRP/ SSL 4000G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Otari MTR-100	Alesis ADAT	Mitsubishi X-850	Studer A800	Studer 800
STUDIO MONITOR(S)	Custom TAD	J8L	KEF C55	Custom Augsperger UREI 813 Sierra Hidley SMIII	Augsperger Yamaha NS10
MASTER TAPE	3M 996	Ampex 489	Sony	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineers(s)	D.A.R.P. (Atlanta, GA) Alvin Speights	STUDIO 56 (Los Angeles) Booker T. Jones III	THE MONEY PIT (Nashville) Ed Seay	DEVONSHIRE (Los Angeles) Jerry Finn	HIT FACTORY (New York) Rich Travali
CONSOLE(S)	SSL 4056G	Neve VR60	trident 80	Neve 8128 with Flying Faders	Neve VRP
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Alesis ADAT	Mitsubishi X-850	Studer A827	Studer A800
STUDIO MONITOR(S)	Custom TAD	J8L	KEF C55	Custom Augsperger	Augsperger Yamaha NS10
MASTER TAPE	3M 996	Ampex 489	Sony	Ampex 499	Ampex 467
MASTERING (ALBUM) Engineer	HIT FACTORY MASTERING Herb Powers	8ERNIE GRUNDMAN 8rian Gardner	GEORETOWN MASTERS Denny Purcell	GATEWAY 8ob Ludwig	HIT FACTORY Calton Batts
PRIMARY CD REPLICATOR (ALBUM)	DADC	WEA Manufacturing	Sony Manufacturing	WEA Manufacturing	8MG Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	WEA Manufacturing	Sony Manufacturing	WEA Manufacturing	8MG Manufacturing

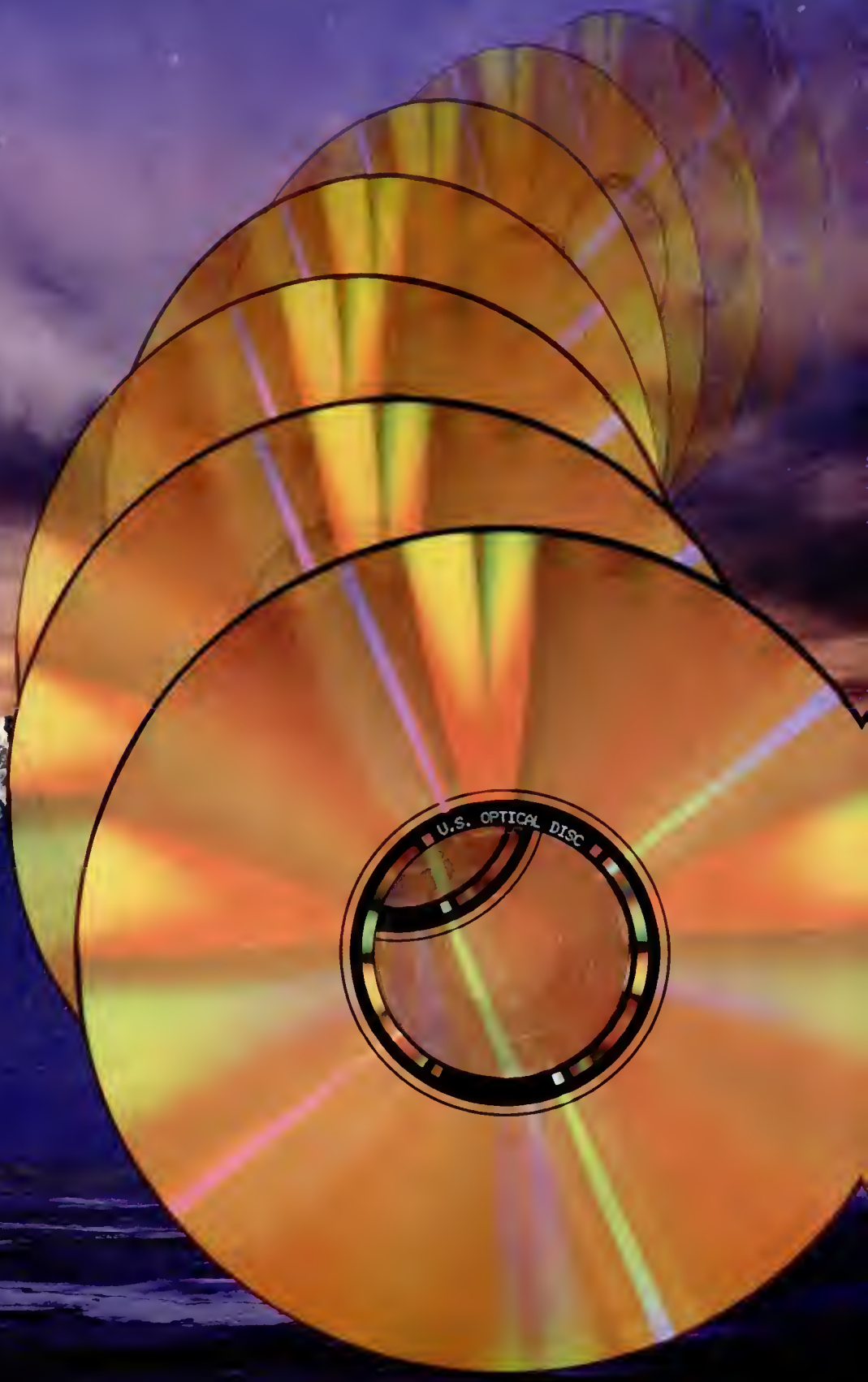
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Increased Distribution Options Provide Opportunities

Anything Seems Possible, As Labels Choose National Distributors, Regional Specialists, Doing It Themselves, Taking On Others—Or Any Combination

BY ED CHRISTMAN

Although regional distribution barriers continue to be broken down, the trend toward exclusive national distribution is winding a crooked road as market forces continue to pull the independent label and distribution sector in many different directions.

Up until 18 months ago, independent labels largely were thumbing their noses at the prospect of national distribution, a concept that was mainly getting lip service solely from distributors. But in the last year, more labels are moving away from regional distribution to sign exclusive national deals.

Even as some labels head in that direction, however, other labels are moving to sell directly to major accounts, assigning distributors to handle the smaller accounts. That strategy has been decried by some distribution executives as skimming the cream off the top and leaving crumbs on the table.

Further, two of the independent labels that eschewed independent distribution altogether and sold directly to accounts, are now touting their capabilities as distributing labels in an attempt to sign on other labels. A third independent label is proposing that its distribution arm can form the basis for a jointly owned distribution company and is seeking to lure other labels to the idea.

Still other independent labels that specialize in punk music have recently tasted success, following in the footsteps of Epitaph Records. These new labels, mainly California-based, use a number of distributors, who can sell wherever they want, without regard for territories or assigned accounts.



RANDALL JAMAIL OF JUSTICE



DUNCAN HUTCHISON OF AEC MUSIC DISTRIBUTION

GOING NATIONAL

Although it took a while to ignite, observers agree that national distribution has quickly become a force in the indie sector. Johnny Philips, VP at Select-O-Hits, says, "I don't quite understand it, but the turnaround that a lot of the labels have taken in the last year is unbelievable."

Another distribution executive with a company that has national capabilities agrees. "We are no longer finding it hard to convince people that national distribution is the way to go," he says. "We now discuss the merits of particular distribution [companies]."

In order to meet that need, a number of companies now claim national distribution capabilities, including INDI in Secaucus, N.J.; M.S. in Hanover Park, Ill.; Navarre, in New Hope, Minn.; REP Co. in Bloomington, Minn.; AEC Music Distribution in Rockridge, Conn.; DNA in Cambridge, Mass.; Koch in Westbury, N.Y.; Allegro in Portland, Ore.; and RED, ADA and Caroline, all in New York.

THE DIRECT APPROACH

But not all labels are flocking to national distributors. Some labels are following in the footsteps of Tommy Boy Records, which sells direct to the 40 largest accounts in the U.S. and uses independent distributors to sell smaller accounts and leading independent outlets.

Among the labels that sell direct, with their sales efforts supplemented by indie distributors, are Profile, American Gramaphone, InterSound, ILS and GTS.

Traditionally, distributors are an important tool for labels. They have a sales force in place and can provide market penetration. Also, they carry the credit risk in selling to accounts.

But with retail consolidation, labels have to look at the kind of value that their distributors are supplying, suggests Mike Delich, VP of sales at Omaha, Neb.-based American Gramaphone. "Consolidation diminishes the importance of having a number of people in the street, so I can handle the business with a small number of people," he states.

So far, American Gramaphone sells direct to only three major accounts: Handleman, Camelot Music and WaxWorks. "We go in and talk solely about our product, and with the care we give our line, the sales growth has been substantial" at each direct account, says Delich. "When it comes to marketing, I don't think any layer of distribution can expect to handle it as effectively as we can. As a label, we have to take a lot of the marketing responsibility ourselves."

But American Gramaphone still wants to remain important to its distributors, so it cut back on its distribution network, moving from six distributors to three. "We will ask them to service smaller accounts and some major accounts, and, of course, they have fill-in responsibility," Delich explains.

LABEL AS DISTRIBUTOR

While labels such as Profile move toward embracing direct sales, imprints such as Priority, TVT and Justice have always handled their own sales. Priority has formed Priority Distribution, which handles eight imprints under its umbrella. The company specializes in urban music, rock and metal.

Bob Grossi, senior VP of distribution at Los Angeles-based Priority, says, "We have an unusual distribution setup. It is a hybrid offering the best of all possible worlds."

The company's own sales staff sells direct to most major chains and rackjobbers, which allows Priority, in the words of Grossi, to "control our own destiny with advertising and promotion." In addition, the company uses a regional network of distributors to sell to grassroot accounts. Labels going through Priority Distribution sign with the company, which then picks sub-distributors.

At TVT, label president Steve Gottlieb says his company is in discussion right now with a label with which it is seeking to cut a distribution deal. "We certainly don't want to become a distributor, but we do believe our very focused right distribution can benefit a couple of more labels," he says. "The difference between us and distribution companies is that we really regard distribution as being in the service of the artist as opposed to being just a pipeline through which product flows. Distribution is an essential part of the product mix."

In anticipation of signing on a label, TVT has set up regional-sales and radio-promotion offices in Chicago, Atlanta, San Francisco and Los Angeles. Also, the company is significantly expanding its New York staff.

In Houston, Randall Jamail, president of self-distributed Justice, is taking a different tack. "There are probably about eight or 12 labels out there that would love to own their own distribution company," he states. "I would like to put together a small manageable group and create a cooperative relationship with distribution ownership divided among the labels."

Such a "cartel" would create a strong critical mass at retail, with distribution profits divided among the labels. With a labels-owned distribution company, Jamail points out, "you wouldn't run into the problem of the distributor trying to add more labels to grow. The incentive would be to grow from within."

SPREADING THE WEALTH

Another trend that is impacting distributors are the non-exclusive agreements they have with a lot of labels specializing in punk music. "The labels have adopted a Brett Gurewitz philosophy," says an independent distribution executive. (Gurewitz is the owner of Epitaph, which uses RED, Caroline, ADA and Cargo, among other distributors.) "But the major difference that these labels have to understand is that Epitaph protects its distributors. It spends for advertising supporting its distributors."

Corey Rusk, owner of Touch And Go, says, "We do and we don't" protect the label's distributors. "To me, the point of non-exclusive distribution is that it promotes competition and makes sure no one gets lazy." But, he adds, "We protect our labels. We have a good computer system, and we are not going to let them overbuy. Also, when it makes sense, we back them with advertising dollars."

"We certainly don't want to become a distributor, but we do believe our very focused tight distribution can benefit a couple of more labels," says TVT's Steve Gottlieb.

While distributors of punk music have to wrestle with non-exclusive arrangements, regional distributors have to worry about the encroachment on their business by the trend for labels to sign exclusive national deals and/or sell direct. Furthermore, changes at music retail also are creating unanticipated changes in independent distribution.

One of the things fueling the drive to national distribution, according to observers, is consolidation of retail accounts. And as chains are bought up, leaving fewer mega-chains in their wake,

Continued on page 118

International Relations

U. S. Indies Look Abroad For Outlets, Outposts And Outstanding Talent

BY GERRIE LIM



BAD RELIGION MADE GOOD CONTACTS FOR EPITAPH IN EUROPE.

While most indies engage in supplying U.S. product to foreign markets, some also see the international scene as a viable talent-scouting pool.

In an increasingly crowded field, many U.S. indies have learned that how well you play the global game comes down to how well you make the two critical decisions: choosing the best possible overseas partner, one who will go to bat beyond the call of duty, and finding territories that support niche-marketing beyond conventional expectations.

When both partner and territory synergize, exceptional results occur. Alligator Records, for instance, successfully sold the blues to Latin America. The Chicago label saw its 1994 overseas incursion reaping an impressive 40% of total volume sales, sparked by its two-and-a-half-year relationship with Argentine distributor DBN, which imports Alligator CDs and manufactures cassettes there, along with co-promoting tours of Alligator artists. The latter function is apparently unusual for most distributors, who usually regard tours as money-losers fraught with hassle.

"We made wise choices," says Robert DePugh, Alligator's director of licensing, who connected with DBN through a California-based broker. At that time, Alligator had already been doing Latin American business, through a five-year direct-export deal with Warner Music in Brazil. "Look for people who are well-established, have good credit references and display enthusiasm for your music," advises DePugh, who attended the MIDEM convention in France recently to acquire licensees for such far-flung regions as Greece and India.

IT'S WHO YOU KNOW

"It all has to do with your connections," says Bob Feldman, owner of singer/songwriter label Red House Records in St. Paul, Minn. His most successful territory outside Europe is Taiwan—despite the fact that his folk-based product is entirely lyric-driven and most Taiwanese don't speak English. Feldman discovered his Taiwanese distributor, Chi-Lin Music, at a NAIRD convention in Washington and now exports 15 titles there.

"They're a very aggressive company," says Feldman. "They've been wonderful about promoting our records, including placing color ads in magazines there."

Language barriers, often the blight of overseas business, are no hindrance with the right partners in place. Some U.S. indies have carved niches with jazz and blues in Japan. "We even have exclusive distributors in Japan for bluegrass," says Chris Cote, director of exports at Rounder Records, the Cambridge, Mass. roots-music label. "The Japanese are very good at amassing enormous amounts of arcane knowledge."

Japan and Korea are the key foreign markets for Los Angeles-based indie Drive Entertainment, which currently is developing a children's-music project for export—the Canadian trio Sharon, Lois & Bram, featured on Nickelodeon's "The Elephant Show." Sharon, Lois & Bram will soon teach English as a second language to children in Japan, via an interactive multimedia format. Drive's music CD-ROM "CyberBoogie With Sharon, Lois & Bram" was released in the U.S. this past September.

"Tools for teaching English are a multi-billion-dollar business [in Asia]," says Stephen Powers, Drive's founder and CEO. "I'm also told that reissues work well there."

Drive currently offers a 51-title reissue line of blues, jazz and country artists dubbed the Drive Archive; several of these recordings were licensed from Europe. "If there's an obscure live European recording of John Lee Hooker out there, I'll find it," says Powers, who attends MIDEM to acquire them.

For many U.S. indies, Europe is still the premier market and Germany the premier target. German-born Heinz Geissler, president of roots-music label Watermelon Records in Austin, Tex., licenses his entire product line in Europe through the Dutch-based distributor Munich Records. Regarding the focus on Germany, Geissler theorizes, "I think it's because Germany is just so much the opposite of the U.S. It's half the size of Texas, with really no coastline or deserts or open spaces to speak of. Folk music is often about the open spaces of America. The music is perceived as romantic and exotic in Germany."

But the genre that the Germans embrace most is one that transcends language by sheer visceral force. "Germany is our largest territory for the more aggressive punk rock," says Jeffrey Zimmitti, export manager of Triple X Records, the Los Angeles alternative-rock label that first brought the world Jane's Addiction. Triple X now sells 40% of its total product in Europe; Germany alone accounts for 25%. "Their culture is actually relatively conservative," says Zimmitti, "so they tend to cut loose in their buying habits."

BRANCHES ABROAD

Germany's importance may even warrant office space, as is the case with Sub Pop Records, the Seattle label venerated in the wake of Nirvana as principal purveyors of grunge. Sub Pop Media GmbH, located in Beverungen, near Berlin, coordinates all of Sub Pop's sub-licensing deals.

"Our main market overseas is definitely Europe," says Jonathan Poneman, president of Sub Pop. When the English press proclaimed the grunge revolution—long before flannel became fashionable—Poneman opened a London promotions office. "Certain realities exist about the importance of the U.K. market," says Poneman, "and London needs special

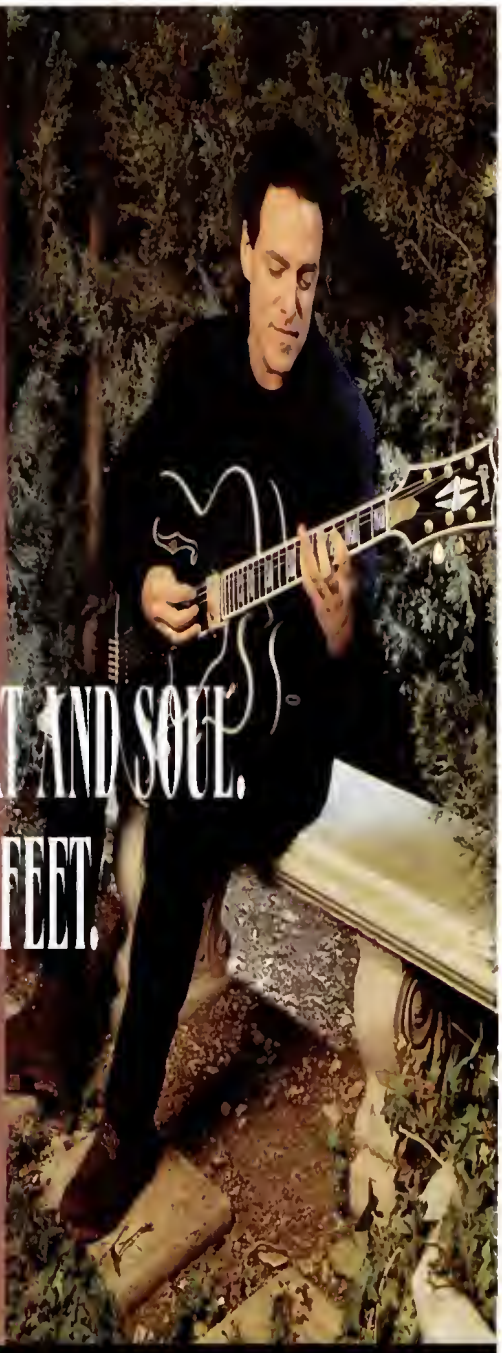
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INTERNATIONAL RELATIONS

Continued from page 96

massaging."

In a similarly strategic move, the Los Angeles alternative-rock label Epitaph Records recently opened its European office in Amsterdam, spurred by the current success of its band Offspring (1 million copies of the album "Smash" were sold outside the U.S.). "Over 50% of our business is now in Europe," says Andy Kaulkin, marketing director of Epitaph. "Brett [Gurewitz, owner/founder of Epitaph] went to MIDEM and found our distributors there. Plus, he played in [L.A. punk band] Bad Religion, and they toured Europe a lot, so he also established contacts that way." Epitaph's Amsterdam outpost serves to coordinate the company's deals with a consortium of European distributors.

Europe's beachhead status has certainly piqued rabid interest. Last month, Rounder Records launched its own European distribution company, Continental Record Services, based in the Netherlands, which now warehouses the Rounder group of 14 labels for pan-European distribution.

Mammoth Records, the Carrboro, N.C.-based alternative-rock label, recently announced the opening of its London office to oversee European licensing. "This will alter the landscape there for us," declares Jay Faires, Mammoth's president. "I'm projecting our European sales will triple this year."

Overseas sales figures, however, are known to wildly fluctuate, no small thanks to wildly fluctuating foreign currencies. "It's always hard to say," says Jerry Leibowitz, international marketing manager of Salem, Mass., eclectic indie Rykodisc. "However much gross you did, the net could well be significantly different—especially after factoring in advances and royalties."



DRIVE'S SHARON, LOIS & BRAM

Rykodisc's advances and royalties are substantial, given its big sellers in repackaged back-catalog albums of such globally revered artists as Frank Zappa, David Bowie, Jimi Hendrix and Elvis Costello. Beginning this April, it will ambitiously issue and export remastered versions of the entire Zappa catalog. "[Zappa's] substantial body of work had not previously been marketed in many territories and certainly not in a coordinated manner," explains Leibowitz, who adds that the intrepid company "will shortly consummate a deal in India."

THE IMPORT BUSINESS

While most indies engage in supplying U.S. product to foreign markets, some also see the international scene as a viable talent-scouting pool. "It's always been important to me as an A&R source," says Mammoth's Faires, who notes that the most successful artist in his label's six-year history is the Australian band Frente!, whose "Marvin The Album" (licensed from Australia's Mushroom Records) recently went gold in Canada and even charted in Asia (No. 1 in Singapore and No. 2 in the Philippines).

Sub Pop's Poneman, who signed four new Canadian groups (Hardship Post, Jale, Zumpano and Eric's Trip), finds Canada "very underappreciated."

And in the somewhat marginalized genres of ambient and techno/dance, sourcing music from elsewhere is typically the norm. Moonshine Music, a young Los Angeles indie, maintains a branch in London for this express purpose. "We're the largest independent company that licenses European dance and techno product for the U.S.," says Stephen Levy, president of Moonshine. "Our goal is to compile street trends that are being missed, like ambient and acid jazz." In just under three years, Moonshine has released 20 compilations of ambient, techno/dance and acid jazz—70% of which comes from Europe.

Even in the New Age/contemporary instrumental genre, it's possible to sell the proverbial coals to Newcastle. Access Music, in Petaluma, Calif., signed Japanese pianist Tadamitsu Saito to an exclusive contract and now exports him back to Japan, shipping 10,000-unit orders.

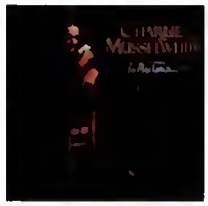
Sukay Records, in San Francisco, discovered its biggest overseas market in Japan and Hong Kong—a novel scheme in that Sukay is an all-Andean label, releasing music from Bolivia, Peru and Ecuador. "I think it's the sound of the flute," says label owner Quentin Howard. "The kena flute, which dates back to 3000 B.C., has the same wailing, haunting sound of the bamboo flutes of Asia."

It's all somewhat hair-raising perhaps, for the international game is won only after all those jewel boxes have crossed through time zones and airport terminals and banknotes have changed hands. Why do these indies stay the course and brave the fray? "It's exciting to get a feeling of cultural invigoration," says Sub Pop's Poneman. "That's what I look forward to, and that's what keeps me in the business." ■

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Standout Indies Climbed To The Top By Carving Niches And Forging Indentities

BY CHRIS RUBIN

Given the economics of the music industry, it's amazing that any independent labels can survive. Most of the successful indies have carved out a distinct niche for themselves, finding something the majors weren't doing and establishing a signature sound and a strong identity—whether it's punk, new age or rap.



EPITAPH'S OFFSPRING

SMASH HIT

With its multi-platinum sales of Offspring's "Smash," Epitaph challenges the majors on their own turf, proving that the potential of independents is virtually unlimited. Label president Brett Gurewitz was barely eking out a living working for others in the music business when he decided to start his own company. Gurewitz went from borrowing a few thousand dollars in 1987 to anticipated sales of 10 million units in 1995 with his punk-rock label.

He sees the small size of the label as one of the keys to its success. "We're structured differently from the majors—very artist-oriented," says Gurewitz. "I'm hoping to never have more than 15 releases per year, to be able to devote the proper attention to each."

The lure of the majors and their big money is powerful, and many bands and labels eventually make the leap. Recently, Rancid nearly departed Epitaph for Epic but reconsidered, Gurewitz thinks, because of the family atmosphere of his label, which is home to a mere baker's dozen of bands.

Gurewitz sees three elements to his success: hard work, the right decisions and good luck. "All you can do," he says, "is do the right things, and then there's still the element of chance. Epitaph tries to remove some of that random element by smart business practices.

"While bands are signed because people at the label like the music, extensive market research is used to sell what they have," he continues. "We have a remarkable database so that we can know the right stores for our artists, and it's the same with press and radio and venues and direct marketing. We collect data like mad and use it."

THE INDIE KING

Walt Disney Records doesn't have quite

Continued on page 102

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Indies

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Continued from page 100

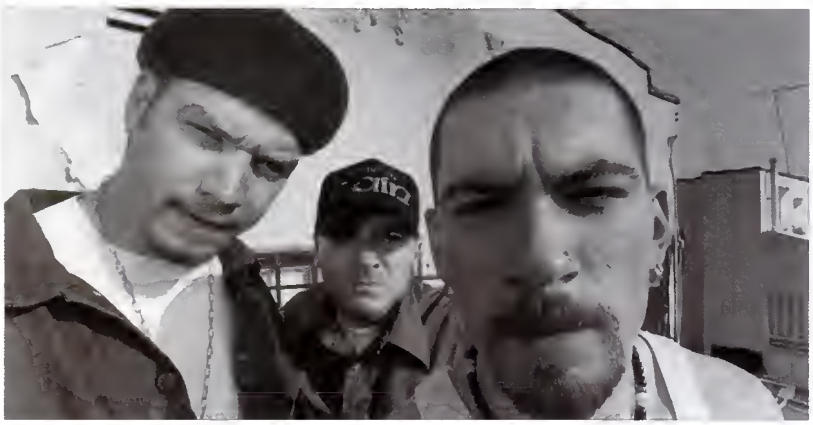
the same struggle as other independents do to find good material. From "Aladdin" to "The Lion King," potential chartbusters are handed to the label on a synergistic silver (make that multi-platinum) platter by the studio's movie division. The label, which got its start in 1956 as Disneyland Records, had a good year in 1994, with four releases on the charts and nine Grammy nominations for "The Lion King."

Yet, while almost anyone could have had a hit with "The Lion King," few could have realized sales of 7 million copies. "We have a great ability to cross-promote and find partner re-ins," says Carolyn Mayer Beug, senior VP of entertainment and educational productions. "Whatever corporate tie-ins are available, we're there. We do way more than going to a record retailer."

Beug hopes to do the same for other studios and their soundtrack releases. "We're ready and able to try and match the success of 'Lion King.'" While the label's main franchise is soundtracks to the studio's animated films, Beug sees beyond that. "We're looking to expand the label," she says. "It would be stupid not to." Aiming for an adult audience, Disney will soon be releasing "Rhythm Of The Pridelands," an African-themed recording by Lebo M., who was involved in the "Lion King" project.



WALT DISNEY'S "LION KING"



TOMMY BOY'S HOUSE OF PAIN

RAPPING UP DANCE

Rap label Tommy Boy was founded in 1981, and though the label was purchased by Time Warner in 1986, it maintains independent distribution. Founder and chairman Tom Silverman previously ran *Disco News* (which became *Dance Music Report*) and started following rap back in 1980. His early access to the scene, definitely a case of being in the right place at the right time, has paid off: Naughty By Nature has sold more than 1.5 million, and, Silverman says proudly, "We have broken someone every year to gold or platinum, starting with De La Soul, then Digital Underground, Queen Latifah and House Of Pain."

Silverman says the key for independents is to "stay focused on whatever it is you're doing. You can't release 50 records a year without turning into a factory. And reflect the consumer you serve; it's not an ego exercise." He suggests finding an area that the major labels aren't already in. "See what they can't see—or find an area that's so minor they don't want to be bothered with it. The major labels tried to mechanize it like Henry Ford, but what works for cars doesn't necessarily work for music."

TOP PRIORITY

Today, Priority Records is a major force in rap. However, the label began—as many have—by putting out compilations, everything from rock to country to disco. Priority's first rap release was Eazy-E, and the label continues to pursue cutting-edge acts.

Label president and founder Brian Turner has a reputation for taking chances, and that's kept him on the receiving end of tapes from front-line rap managers. Priority is looking in new directions as well, making inroads into rock with Magnapop and Sons Of Elvis.

Prior to starting his label, Turner had been working at Capitol Records and made a distribution deal with them. "I knew I had a shot for six months," he recalls. "If I didn't make money, I'd be out of business." Turner assessed his skills in the creative area and hired others, including partner Mark Cerami, for finance and marketing. "I told them, 'Just do what you've been doing before at your other jobs.'" The first release, "Kings Of Rap," sold 200,000, and the label went on to

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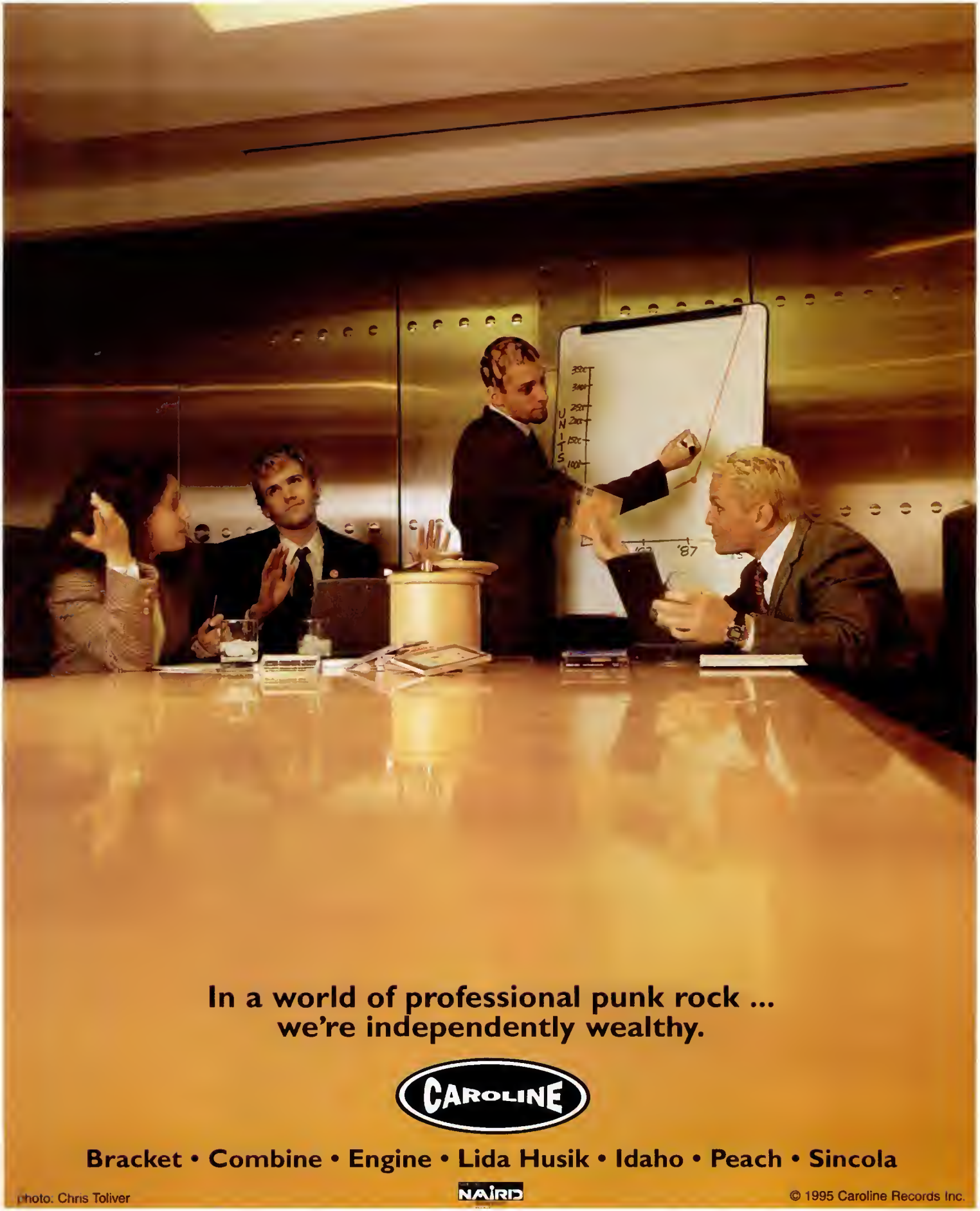
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Indies

Give Them One Good Region

Local Labels Congregate In Cities Where Talent Gathers

BY RICK CLARK

Austin, Chapel Hill, Chicago, Minneapolis and Seattle have been, and continue to be, proven hotbeds of great new music. Supporting each of these communities is a network of homegrown indie labels, some of which have stayed resolutely underground, while others have branched out with sizable major-label affiliations. Billboard talked to a number of these labels for a read on their roles in their respective markets.

AUSTIN-TATIOUS LABELS

Country and roadhouse rock and blues, as well as great singer/songwriters have all been part of Austin's musical legacy. And there's also a healthy alternative community in this capital city.

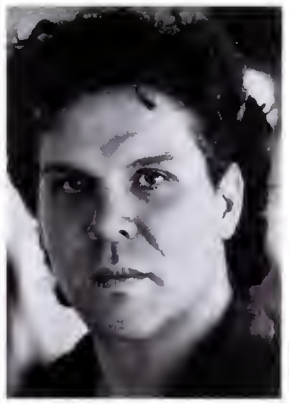
Trance Syndicate, founded by Butthole Surfers drummer King Coffey, has arguably become Texas' preeminent upstart indie label to watch.

"Trance used to be just one sound, which was really noisy and underground," says Trance's Craig Stewart. "But now we have really branched out to including artists like Roky Erickson and a band called the A.C. Acoustics from Glasgow, Scotland." Currently, the jewel of Trance's roster is Bedhead, a remarkable Dallas quintet whose releases include 1994's richly ambient "What Fun Life Was" and the literally titled "4songCDEP19:10," a live to 2-track recording done inside a church.

One of Austin's most famous blues clubs is Antone's. It was a love of blues and a desire to record the best regional and national talent who played there that motivated Clifford Antone to start the Antone's label. Over the years, Antone's has released titles by blues greats like Memphis Slim, James Cotton, Snooky Pryor and Pinetop Perkins.

"We have had to evolve, because many of our older artists are passing away," says Antone's CEO Harry Friedman. "Our direction will continue to be blues or blues-esque, but we have got to grow with the times. So we have artists Sue Foley, Kim Wilson, Doug Sahm and Doyle Bramhall—people like that." The label's biggest-selling title is Doyle Bramhall's "Bird Nest On The Ground," which has sold more than 75,000 copies so far.

Antone's also has two specialty sister labels: Dos, which features Texas-style country or roots rock like Stephen Bruton and Glen Clark, and the harder rock-oriented DMZ, which has Billy White, King Friday and former Sony act Dangerous Toys.



ANTONE'S DOYLE BRAMHALL



MAMMOTH'S SQUIRREL NUT ZIPPER

The Texas singer/songwriter tradition, particularly in Austin, was what motivated the formation of Watermelon Records, whose acts include Alejandro Escovedo and Don Walser.

Says Heinz Geissler, co-owner, with John T. Kunz, of Watermelon Records, "Chicago had Flying Fish, the Northeast had Rounder, and there was Kaleidoscope on the West Coast. Meanwhile, there was no label here in Texas specializing in the singer/songwriter area. Nanci Griffith had to go from Austin to Rounder Records to get her stuff released. That is really one of the reasons I started Watermelon Records."

Upcoming Watermelon releases featuring regional artists include Santiago Jimenez Jr. and Monte Warden.

GET ME TO THE CHAPEL HILL

Chapel Hill, N.C., has produced a steady stream of artists—Superchunk, Corrosion Of Conformity, Juliana Hatfield, Dillon Fence and others. The quality and abundance of new talent spawned numerous pronouncements that the university town was "the next Seattle."

Meanwhile, local labels like Merge, Flavor Contra, Detox and Jesus Christ, are springing up in response to the multiply-

Continued on page 108

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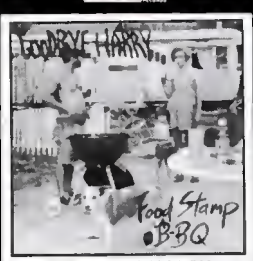
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Indies

ROLLINS ALONG: DI has received an update on the independent label set up by **Henry Rollins**, which the **Rollins Band** vocalist unveiled to us early last year when it was still on the drawing board (Billboard, Feb. 26, 1994).

The label will be known as 213CD (the name is a gloss on the name of Rollins' book publishing company, 2.13.61). It will bow March 15 with "Language," a solo album by Rollins Band guitarist **Chris Haskett**, and "Live In Europe 1989," a collection of readings by the amazing **Hubert Selby Jr.**, author of such major works of fiction "Last Exit To Brooklyn" and "The Demon."

These albums will be followed in early April by "Surface-To-Air Serpents," a solo effort by **Exene Cervenka** of **X**, and "Critical Mass," a new set by the **Matthew Shipp Quartet**. (Both artists are represented in other Rollins ventures: Cervenka has published two books on 2.13.61, while an earlier album by pianist Shipp has just been released by Infinite Zero, Rollins' Warner Bros.-distributed reissue label with **Rick Rubin**.)

213CD will be distributed by a network of rock-oriented indies, including Caroline, Dutch East, Twin Cities, and RED, as well as book distributors that currently handle 2.13.61 titles.

When the new label was in the planning stages, it wasn't necessarily conceived as an independent venture. Says **Gary I**, Rollins' right-hand man at 2.13.61, "We'd been toying with the idea of going with one of these major-owned independents, but with these we thought it would be better if we did it ourselves. We have control and we know who we're dealing with."

He adds, "We're still punk rock." Good deal, we say.

ARIGATO: We wanted to wish Ichiban Records in Atlanta a happy 10th anniversary, but the company has done a pretty doggone good job of celebrating its own nativity.

This week, a fairly spiffy full-color booklet hit DI's desk, detailing all you'd ever want to know about the decade-old label.

For those of you who don't know, Ichiban was founded in 1985 by chairman/CEO **John Abbey** and president **Nina Easton**. Abbey had already launched the U.K.'s Blues & Soul magazine, which today is one of the most solid publications surveying black music. He met Easton, then head of public relations and promotion for CBS Records in Scandinavia, while on tour with the **Reddings** in the land of the midnight sun.

The pair later met in Atlanta and established Ichiban as a home for such R&B acts as **William Bell, Clarence Carter,** and **Curtis Mayfield**, who were label-less at the time. Thus, an Englishman and a native of Finland put together a company that today is a significant fount of the best American rap and R&B around.

Ichiban's handy canned history, which also includes a raft of testimonials from retailers, distributors, and radio types (and journalists like Billboard's Ed Christman and J.R. Reynolds), comes complete with a 15-track CD that looks back on memorable hits by such label acts as Carter, Bell, **M.C. Breed, Slave, 95 South, MC Shy-D**, and up-and-coming rock unit **Deadeye Dick**.

Clearly, Ichiban—which in recent years has flown its entire staff to Switzerland and Mexico for company meetings—is a company that knows how to toss a party. Congratulations to John, Nina, and the whole staff.

B-ING THERE. **Chris Joyce**, executive VP of Independent National Distributors Inc., rang us up to says that rapper **Eric B.** has inaugurated a new label, **95th St. Recordings**, which will be distributed through INDI. The imprint takes its name from the recording facility the musician operates in New York.

You may remember Eric B. as half of the rap team of **Eric B. & Rakim**, which enjoyed several top-selling albums in the late '80s and early '90s on 4th & Broadway, Uni, and MCA.

DECLARATIONS OF INDEPENDENTS™



by Chris Morris

FLAG WAVING: Ask **Lida Husik** if she's artistically schizophrenic, and she'll say, "Definitely. Perhaps even mentally. I have very distinct parts of my personality."

But the Washington, D.C.-based singer/songwriter/guitarist adds, "I'm not going to do a country record."

That said, the different sides of Husik's musical makeup are on display on a pair of very different albums. "Joyride," due from Caroline March 7, is a more rock-derived work that emphasizes Husik's harmonized vocals and a guitar-oriented presentation. Last year's "Evening At The Grange," on Caroline's Astralwerks imprint, was a collaboration with English electronic musician **Beaumont Hannant** that demonstrated more experimental tendencies.

A comparison of the song "Star," from "Joyride," and its hip-hop relative "Starburst 7," on "Grange," will give listeners an idea of Husik's wide musical range.

Husik, who came out of the active D.C. musical matrix to cut three albums for **Kramer's** Shimmy Disc, admits she was an anomaly in her hometown: "I never fit in with the dominant music scene, because it was the Dischord scene ... [my music] just wasn't punk."

Her music is a distinctive blend of diverse influences, from **the Velvet Under-ground** to **Marianne Faithfull** and even **Kate Bush**. The music on "Joyride" is especially impressive—insistent yet dreamy, brimming with lovely melodies and spiked with outbursts of guitar noise, some of which is produced by an infrequently used device, the E-bow, which allows for nearly infinite sustain.

"This guy **Mike Fellows** used [an E-bow] playing in one of **Ian Mackaye's** early bands, **Embrace**," Husik says. "I loved it and asked him what the hell it was."

While Husik can't duplicate the lush harmonies on "Joyride" in her shows ("Live, I'm greatly diminished," she says), she will front a hard-rocking trio on the road this fall; in the interim, she'll be working on songs for a late-'95 solo follow-up album.

With an avenue for her more ethereal side on the Caroline subsidiary, she says, "I couldn't have a better situation. I think my next rock record will be much more that, now that I know I can do the more dreamy stuff [on the Astralwerks]."

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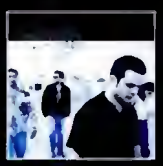
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Indies

ONE GOOD REGION

Continued from page 104

ing band population.

"There are about 70 bands playing in this area, and there aren't enough clubs for everyone to play regularly," says Jettison Records owner Todd Goss. Jettison has put out 35 releases, including those by Picasso Trigger and Blue-Green Gods. "It isn't that competitive between local labels," Goss continues. "Mac McCaughan, of Superchunk, gave me all sorts of advice when I started my label and helped me out a lot."

Merge Records, run by Superchunk leaders Laura Ballance and Mac McCaughan, was founded in 1989 and has put out almost 80 releases. Superchunk's "Foolish" is currently Merge's best-selling title.

Mammoth Records is building a major studio facility in Chapel Hill for label bands, and it will also be a place to check out new talent and attract producers. But label owner Jay Faires caunons against any comparisons to other talent hot spots. "To call something 'the next scene' puts too much pressure on bands and everything else. Bands should develop at their own pace," says Faires, whose recent releases include Dillon Fence's excellent "Living Room Scene."



MAMMOTH'S DILLON FENCE



TOUCH AND GO'S THE JESUS LIZARD

"We just signed a Chapel Hill band called Squirrel Nut Zippers, who are amazing. The female lead singer sounds like Billie Holiday," Faires continues. "We have a lot of soundtrack possibilities for them, and I think that is where they can really start to build a career."

CHICAGO, CHICAGO

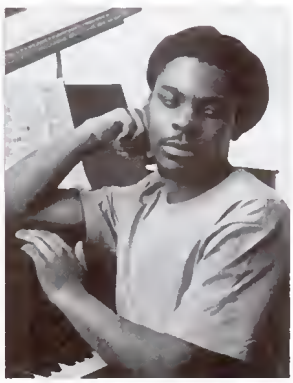
With such regional artists as Veruca Salt, Liz Phair, Smashing Pumpkins, Everclear, Figdish, Loud Lucy, The Lupins, Triple Fast Action, Urge Overkill and others landing major-label deals, there is much talk from outsiders about Chicago being *the* hot musical scene. However, most local indie labels will say there is a load of great music in the Windy City simply because millions of people live there.

Regardless, Chicago has always made significant contributions in music, from rock, pop, blues and jazz to folk. And the city's indie labels reflect that diversity.

"There are a large number of talented artists in Chicago, but to label it as a 'scene' per se, is a bit simplistic," says Minty Fresh owner and Geffen regional A&R person Jim Powers, whose band Veruca Salt has achieved enormous modern-rock and college-radio success. "I think that people here are generally very supportive of each other, but there isn't a shared aesthetic. Everybody is doing their own thing."

One organization trying to create a dialog with all the region's diverse labels is The Independent Label Festival, which serves as an information resource and puts on an annual indie-label showcase in Chicago. This year's event will be held July 28 to 29 at Columbia College and at more than 20 participating clubs throughout the city.

Chicago's rich talent pool also has attracted indie labels from other areas.



DELMARK'S REGINOLD R. ROBINSON



BRUCE IGLAUER OF ALLIGATOR

One such label is Thrill Jockey, whose roster includes The See And Cake, Freakwater, Gaunt and Tortoise. Says Bettina Richards, "I started Thrill Jockey a couple of years ago in New York. I moved to Chicago last August, because all my bands are in the Midwest—and most are from Chicago."

One Chicago indie label that receives enormous praise is Touch And Go, one of

Continued on page 110

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Indies

ONE GOOD REGION

Continued from page 108

the largest totally independent label and distribution systems in the country, handling labels like Skin Graft, Drag City, Trance, Invisible, Quarterstick and Merge. Touch And Go's releases include titles by Butthole Surfers, Die Kreuzen, the Meatmen, Urge Overkill, Killdozer and the Jesus Lizard, among others.



MINTY FRESH'S VERUCA SALT



FLYING FISH'S JASON EKLUND

"We are all friends with the bands," says Scott Giampino of Touch And Go. "We don't really have contracts. It is all verbal agreements, and our royalty situation is pretty much 50-50."

"Touch And Go is like the flagship Chicago label. They have integrity, and when they say they are going to do something they do it," says Patrick Monaghan, whose Carrot Top Records has released titles by Frank Orrall from Poi Dog Pondering, garage-country band The Handsome Family and the Coctails, an eclectic quartet that incorporates everything from free jazz to smart ambient guitar-rooted pop/rock. Carrot Top also distributes the Coctails' Hi-Ball Records, as well as Sweet Pea and Minneapolis label Generator.

Another significant Chicago indie is Wax Trax, which made its name during the 1980s as a premier industrial-music label, with such homegrown acts as Ministry and My Life With The Thrill Kill Kult, as well as numerous overseas bands. Formed in 1981 by Jim Nash and Dannie Flesher, Wax Trax celebrated 13 years of success with the three-CD anthology called "Black Box." Since 1993, Wax Trax has been marketed and distributed by TVT Records out of New York.

Flying Fish, another regional label, features a wide-ranging roster of organic, primarily acoustic, music. Its first artist, signed 20 years ago, was Chicago jazz/blues pianist Erwin Helfer. Today, Flying Fish continues to mine the region with releases by Michael Smith, Jason Eklund and others, as well as artists from all over the globe.

Chicago has always enjoyed an endless stream of great blues music. Two of the genre's most successful indie labels, Delmark and Alligator, operate from there.

Delmark's blues roster is almost entirely regional, as are three-quarters of its jazz artists. Currently, Delmark is putting out the second album by Reginold R. Robinson, a critically acclaimed young local ragtime composer.

"This isn't a coincidence that Alligator is in Chicago. I am not a native of Chicago. I came to Chicago because it has the most active live-performance blues scene of any city in the country," says Alligator founder Bruce Iglauer. "With Delmark and Blind Pig in Chicago, as well as labels like Rounder and its subsidiary Bullseye, Black Top and Antone's, we compete for the

Continued on page 114



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Indies

Indies Through The Ages

Highlights Of The Past 50 Years

BY CHRIS MORRIS

Over the last half-century, indie labels have helped set the course for the history of the record industry. While the 10 imprints profiled below by no means represent the alpha and omega of indies through history, each left its own indelible stamp on the business and deserves kudos for breaking significant new artistic or commercial ground.

LABEL: Verve Records
FOUNDED: 1944 by Norman Granz in New York
ARTISTS: Ella Fitzgerald, Billie Holiday, Oscar Peterson, Dizzy Gillespie, Roy Eldridge, Louis Armstrong, Count Basie, Sarah Vaughan, Lester Young, Bill Evans, Stan Getz
SIGNIFICANCE: Formed by concert promoter Granz initially as a label outlet for his "Jazz At The Philharmonic" productions, Verve (originally known as Norgran and Clef, before taking its final handle in the mid-'50s) became synonymous with top-of-the-line mainstream jazz recordings through the '50s and '60s. Following his sale of the label to MGM (which is today part of the PolyGram family) in 1960, Granz produced and released more exceptional jazz on his Pablo imprint (now owned by Fantasy).

LABEL: Specialty Records
FOUNDED: 1945 by Art Rupe in Los Angeles
ARTISTS: Little Richard, Larry Williams, Lloyd Price, Roy Milton, Percy Mayfield, Joe and Jimmy Liggins, Guitar Slim
SIGNIFICANCE: The history of rock 'n' roll (or R&B and gospel, for that matter) is unimaginable without the contributions of Specialty. The label's frequent forays into the studios of the deep South for talent resulted in such frenetic classics as Little Richard's early piano-pounding hits and blues immortals like Guitar Slim's "The Things I Used To Do." Started anew in the '80s by Rupe's daughter, Specialty's formidable legacy is being well-mined by Fantasy, which owns its library of masters.

LABEL: Atlantic Records
FOUNDED: 1947 by Ahmet Ertegun and Herb Abramson in New York
ARTISTS: Ray Charles, Ruth Brown, Big Joe Turner, the Drifters, the Coasters, The Modern Jazz Quartet, John Coltrane, Ornette Coleman, Aretha Franklin, Buffalo Springfield
SIGNIFICANCE: Begun as a jazz label, Atlantic quickly became a major fount of rhythm & blues (the term itself was coined by key executive Jerry Wexler), releasing revelatory music by soloist Charles and seminal groups like the Drifters. The company also released crucial, forward-looking jazz recordings by Coltrane and Coleman; set the tone for '60s soul with Franklin's classic albums and its distribution of Stax Records; and tapped into the defining rock music of the late '60s. Purchased by Warner Communications in 1968, it became a keystone of today's WEA powerhouse.

LABEL: Sun Records
FOUNDED: 1952 by Sam Phillips in Memphis
ARTISTS: Elvis Presley, Jerry Lee Lewis, Johnny Cash, Roy Orbison, Carl Perkins, Charlie Rich, Howlin' Wolf, Jackie Brenston, Junior Parker
SIGNIFICANCE: Originally a recording service that licensed blues and R&B masters (including Brenston's "Rocket 88," considered the first rock 'n' roll single by many historians) to indie labels, Phillips' operation became the great crucible of rockabilly and rock 'n' roll in the '50s. It brought Elvis Presley to the world and introduced a host of artists who successfully fused strains of country and R&B into a new, pacesetting sound. Few labels can honestly claim to have midwifed the rock 'n' roll revolt; this is one of them.

LABEL: Motown Records
FOUNDED: 1959 by Berry Gordy in Detroit
ARTISTS: the Supremes, the Miracles, the Four Tops, the Temptations, Marvin Gaye, Stevie Wonder, Gladys Knight & The Pips, Junior Walker & The All Stars, the Marvelettes, Martha & The Vandellas
SIGNIFICANCE: Started as a minimally capitalized venture by songwriter Gordy, Motown and its family of labels went on to define pop-soul during the '60s, using a talented staff of producers, songwriters and musicians to grind out hit after hit. By the end of the decade, artists like Gaye and Wonder took their own route, adding revolutionary wrinkles to the fabric of R&B. Now owned by PolyGram, Motown developed perhaps the most luminous history of any American indie.

LABEL: Stax Records
FOUNDED: 1960 by Jim Stewart and Estelle Axton in Memphis
ARTISTS: Otis Redding, Sam & Dave, Booker T. & The MG's, Eddie Floyd, Jonnie Taylor, Rufus & Carla Thomas, the Staple Singers, Albert King, the Mar-Keys, the Bar-Kays
SIGNIFICANCE: *The* Southern soul label of the '60s, Stax (which was distributed by Atlantic during its indie epoch) cannily mined the Bluff City's native talent, mating its stable of stomping soul shouters with its crack house band, the MG's, and such homegrown writing talent as Isaac Hayes and David Porter. The firm was brought to the ground by disastrous fiscal mismanagement in the '70s, but its vibrant legacy has been brought back home in a series of Atlantic and Fantasy reissues.

LABEL: Rounder Records
FOUNDED: 1970 by Ken Irwin, Bill Nowlin and Marian Leighton-Levy in Cambridge, Mass.
ARTISTS: George Thorogood & The Destroyers, Ted Hawkins, Charles Brown, Alison Krauss, Tabu Ley Rochereau, hundreds more
SIGNIFICANCE: As just the short list above suggests, Rounder is among the most eclectic imprints in existence. Kicking off business with an initial release by banjoist George Pegram, the label delved into just about every imaginable avenue of American music—and a variety of offshore styles as well. Thorogood's breakthrough in the late '70s supplied a new commercial impetus for the company, which today boasts an enormous catalog and its own independent distributorship, Distribution North America.

LABEL: Alligator Records
FOUNDED: 1971 by Bruce Iglauer in Chicago
ARTISTS: Hound Dog Taylor, Son Seals, Koko Taylor, Lonnie Brooks, Albert Collins, Lonnie Mack, Roy Buchanan, Johnny Winter, L'il Ed & The Imperials, Little Charlie & The Nightcats, Dave Hole
SIGNIFICANCE: Formulated as a home for hitherto-unrecorded Windy City blues artists, Alligator metamorphosed into an award-winning label devoted to the

Continued on page 114

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...emerges as a Native American version of Enya. -Billboard Magazine Jan. 28, '95

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Indies

ONE GOOD REGION

Continued from page 110

attention of those artists, but the competition is very friendly."

MINNEAPOLIS MAXIMUS

Before Seattle became a dominant music force, there was Minneapolis. In a sense, many of Seattle's biggest bands owe a lot of their influences to Twin City bands like Hüsker Dü, the Replacements and Soul Asylum. These days, Minneapolis seems a little more subdued, but a closer look still reveals an active music community.

Significant regional labels include Twin/Tone, Medium Cool, Clean, Big Money, Prospective, Omnium, Amphetamine Reptile and East Side Digital.

Twin/Tone, founded in the early '80s and now distributed by Restless, continues as one of the area's longest-lived indies. The original home of the Replacements and Soul Asylum, it today boasts a subsidiary in Medium Cool and distributes Clean. Medium Cool numbers among its artists former Replacements guitarist Slim Dunlap and the much-acclaimed Athens, Ga., singer-songwriter Jack Logan (whose two-CD debut, "Bulk," was one of 1994's critical hits). Clean, the onetime home of the now-defunct Trip Shakespeare, has garnered attention of late with its debut offering from Polara.

Among the hottest bands coming out of Minneapolis is Balloon Guy, a quartet that has released several 7-inch singles on the Generator label and has just signed to Capitol. Smattering, a local supergroup made up of members of Balloon Guy, Polara and Mountain Singers, is putting out a new album on Generator.

The producer for Smattering and Balloon Guy is Ed Ackerson, whose group Polara has just released its debut on Clean. Ackerson has also produced releases by Minneapolis bands the Hang Ups, Hovercraft and many others.

Indie label Amphetamine Reptile has local bands like Cows, Hammerhead and Love 666. Nevertheless, its biggest success has been the first release by New York band Helmet, which sold more than 40,000 units. Am Rep continues to have vinyl rights for the Helmet catalog.

"The only reason a label like mine has been around since 1986 is largely due to a Helmet, and one or two other bands that helped support the other things that sold less," says Am Rep's Tom Hazelmyer.



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THE GREAT NORTHWEST

"This really shouldn't be a great place to be, but it really still is a great place to go out and see bands," says Meghan Smith of Empty Records, a Seattle label that has put out 25 releases, including titles by Gas Huffer and Steel Wool. Smith's amazement is echoed by many music people in the Seattle area. How could a place so utterly exploited continue to produce such vital talent?

The endlessly documented success stories of bands like Nirvana, Pearl Jam, Soundgarden, Hole and many others are largely due to a vibrant visionary indie label community and solid local radio and media support. It's a textbook example of regionalism at its productive best.

"It is a good situation for the groups, because there are so many labels that, if one label is a little too booked, chances are

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THROUGH THE AGES

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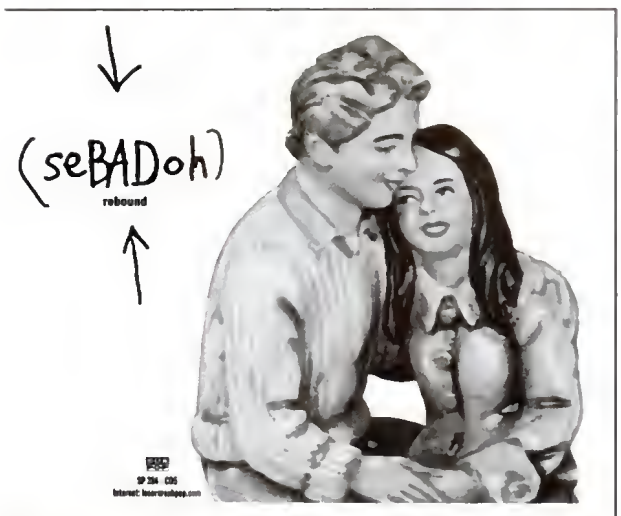
documentation of a variety of blues styles from around the nation. The label revitalized the career of Texas bluesman Collins; released new music by such blues-guitar titans as Mack, Buchanan and Winter; and began tapping the best of the international blues scene with its signing of Australian slide master Hole. Still a vital independent presence in '95.

LABEL: Tommy Boy Records
FOUNDED: 1982 by Tommy Silverman in New York
ARTISTS: Afrika Bambaata & Soul Sonic Force, Digital Underground, House Of Pain, Naughty By Nature, Queen Latifah, RuPaul, Coolio
SIGNIFICANCE: Rising out of the NYC underground, Tommy Boy made its first major impression with the groundbreaking rap single "Planet Rock" by Bambaata. Over the years, the company has remained on the cutting edge of rap and dance music, scoring major commercial coups with such recent signees as left-field diva RuPaul and West Coast rap giant Coolio. Owned by Warner Bros., Tommy Boy continues to distribute most of its hits independently.

LABEL: Sub Pop Records
FOUNDED: 1986 by Bruce Pavitt in Seattle; partner Jonathan Poneman joined company in 1987
ARTISTS: Green River, Mudhoney, Nirvana, Soundgarden, Tad, Afghan Whigs, L7, Pond, Velocity Girl, The Reverend Horton Heat, Big Chief, Love Battery, Combustible Edison, Sunny Day Real Estate, the Spinanes
SIGNIFICANCE: The outgrowth of an Olympia, Wash., rock fanzine called *Subterranean Pop*, the Sub Pop label quickly became the home of many of the city's best-known and most successful grunge rock bands (many of whom were eventually lured into the major-label fold). In the intervening years, Pavitt and Poneman have looked outside of the Puget Sound area for the company's cutting-edge acts; its latter-day success is reflected in its involvement with Warner Music Group on both the distribution and label sides ■


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Indies



Charting The Best Indies

BY GEOFF MAYFIELD

Sorting independently distributed titles from those that are not has been the suckiest chore each year when the chart department assembles the recaps for Billboard's annual Indies Spotlight. But this time, that procedure was less complicated than it had been in previous years.

There are still plenty of hybrid situations afoot—five of the six major conglomerates have planted their feet in the indie camp in one way or another. But the reason that compiling this year's charts was easier than it was in, say, 1993 or 1994, is because independent labels were more committed to singular distribution paths. In the not-too-distant past, labels like Next Plateau and Big Beat would send some titles through independent distribution, others through majors (the former through PGD, the latter through WEA). But this year, those labels primarily used the majors' pipelines.

The standings of the titles in these recaps are confined to titles that were sold through independent distributors. The label standings only reflect each company's performance in the indie sector. Promotional assistance by a major does not disqualify a title from the indie recaps, but if even one configuration of the title in question was sold through a major, it is excluded from the charts, and points from those titles do not count toward the label rankings.

One hybrid bears explanation: the cassette single of 20 Fingers' "Short Dick Man" was sold by Zoo through BMG, but all maxi-single configurations of that title were sold through indies. Thus, it is included in the Top Indie Dance Maxi-Singles list, but does not qualify for the other singles recaps.

The charts in this spotlight represent a 52-week period, from the Jan. 29, 1994, issue of Billboard through the Jan. 21, 1995, issue. Because this year's Indies Spotlight was published earlier than last year's, there is a three-week overlap between these recaps and the ones that were published in the 1994 edition.

In addition to the categories that were published in the 1994 Spotlight, we have added Top Indie Reggae Albums and Top Indie Reggae Labels. The Top Indie Classical categories combine titles that appeared on each of Billboard's three bi-weekly lists: Top Classical Albums, Top Classical Crossover and Top Off-Price Classical.

The recaps are compiled by the same methodologies that were used to calculate the Year In Music recaps in the 1994 year-end issue:

* The charts based on The Billboard 200, Top R&B Albums, Hot Rap Singles, Hot Dance Maxi-Singles Sales, Top Jazz Albums, Top Contemporary Jazz Albums and Top Reggae Albums are compiled from the actual SoundScan numbers for the weeks each title appeared on those charts. Similarly, the classical recaps are based on The Billboard Classical 50.

* For the Hot 100 and Hot R&B Singles lists, gross impressions from Broadcast Data Systems are combined with accumulated SoundScan unit sales and weekly small-market radio playlist points. As with the above-mentioned sales recaps, titles only receive points for the weeks they appeared on the charts.

* The Top New Age and Top World Music charts were not converted to SoundScan methodology until December 1994. Therefore, the recaps for these categories are based on a point system, determined by accumulating weekly points, which are assigned to each album for each week on the chart. The point values are established in a complex inverse relationship to the chart position.

The continued vitality of the independent sector is reflected by the fact that two of the No. 1 titles in these recaps were not just the top-selling indie records on their respective charts, but beat out all majors-distributed competitors, too. The soundtrack from "The Lion King" ruled over all comers on The Billboard 200 in the February-to-February calendar, while 69 Boyz's "Tootsee Roll" rolled past the majors' titles on Hot Rap Singles. ■

Top Billboard 200 Indie Albums

Pos. TITLE—Artist—Label

1 **THE LION KING**—Soundtrack—Walt Disney
2 **SMASH**—Offspring—Epitaph
3 **CREEPIN ON AH COME UP (EP)**—Bone Thugs N Harmony—Ruthless
4 **LETHAL INJECTION**—Ice Cube—Priority
5 **IT TAKES A THIEF**—Coolio—Tommy Boy
6 **THE LION KING SING-ALONG (EP)**—Soundtrack Cast—Walt Disney
7 **NINETEEN NINETY QUAD**—69 Boyz—Rip-It
8 **SAME AS IT EVER WAS**—House Of Pain—Tommy Boy
9 **MTV PARTY TO GO, VOLUME 5**—Various Artists—Tommy Boy
10 **BOOTLEGS & B-SIDES**—Ice Cube—Priority
11 **SOMETHIN' SERIOUS**—Big Mike—Rap-A-Lot
12 **IT'S ON (DR. DRE 187UM) KILLA (EP)**—Eazy-E—Ruthless
13 **THE CHRONIC**—Dr. Dre—Death Row/Interscope
14 **SWING BATTA SWING**—K7—Tommy Boy
15 **JOCK ROCK VOLUME 1**—Various Artists—Tommy Boy
16 **MTV PARTY TO GO, VOLUME 6**—Various Artists—Tommy Boy
17 **BACK AT YOUR ASS FOR THE NINE-4**—The New 2 Live Crew—Luke
18 **WHOOMP! (THERE IT IS)**—Tag Team—Life
19 **OLD SCHOOL**—Various Artists—Thump
20 **THE SUN RISES IN THE EAST**—Jeru The Damaja—Payday



"THE LION KING": TOP BILLBOARD 200 INDIE ALBUM

21 **CONCRETE ROOTS**—Dr. Dre—Triple X
22 **ALADDIN**—Soundtrack—Walt Disney
23 **UNCLE SAM'S CURSE**—Above The Law—Ruthless
24 **DANCE MIX U.S.A.**—Various Artists—Radikal/Quality
25 **A FAMILY CHRISTMAS**—John Tesh—GTS
26 **ON THE OUTSIDE LOOKING IN**—Eightball & MJG—Suave
27 **DANCE MIX U.S.A., VOL. 2**—Various Artists—Radikal/Quality
28 **FILE UNDER: EASY LISTENING**—Sugar—Rykodisc
29 **THE ULTIMATE CHRISTMAS ALBUM**—Various Artists—Collectibles
30 **EAR TO THE STREET**—Canscious Daughters—Scarface
31 **GANGSTA FUNK**—5th Ward Boyz—Rap-A-Lot
32 **FUNKAFIED**—MC Breed—Wrap
33 **SHOCK OF THE HOUR**—MC Ren—Ruthless
34 **MICKEY UNRAPPED**—Various Artists—Walt Disney
35 **NO TOYS FOR O.J.: KEVIN AND BEAN**—Various Artists—KROQ
36 **FUNKY LIL BROTHA**—2 Low—Rap-A-Lot
37 **OLD SCHOOL VOLUME II**—Various Artists—Thump
38 **GUERRILLA FUNK**—Paris—Priority
39 **ENDANGERED SPECIES**—Lynyrd Skynyrd—Capricorn
40 **HARDCASTLE**—Paul Hardcastle—JVC

Continued on page 119

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NAIRD

Indies

DISTRIBUTION OPTIONS
Continued from page 95

the survivors, in wholly unrelated initiatives, appear to be searching for ways to cut back on vendors.

Some of the big chains, like Tower Records/Video, Blockbuster Music and Camelot Music, have been trying to get away from multiple suppliers and prefer to buy from a larger national distributor. Consequently, some regional distributors have seen their business diminish with those accounts.

But others say that regional distributors remain healthy thanks to the vibrancy of the independent-label sector. "There are a lot of new independent labels being started by people who had been artists, in production, or with a major label," says RED's Becker. "Punk is the new music for young white males, and rap is the new pop music. The indie sector is really healthy right now, with a lot of great music being produced for it and plenty of great opportunity available there."

Duncan Hutchison, CEO of AEC Music Distribution, argues there will always be a place for regional distributors. As a distributor, "you have to have labels that are not exclusive or not national if you want to be in touch with the labels that are happening tomorrow," he says. "That is where the new talent is coming from. It doesn't always come from existing labels with national distribution deals." ■

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Continued from page 116

Top Billboard 200 Indie Labels

Pos. LABEL (No. Of Charted Albums)
1 WALT DISNEY (4)
2 EPITAPH (1)
3 TOMMY BOY (7)
4 PRIORITY (5)
5 RIP-IT (1)
6 RAP-A-LOT (3)
7 THUMP (2)
8 LIFE (1)
9 PAYDAY (1)
10 NPG (1)
11 TRIPLE X (1)
12 GTS (1)
13 RADIKAL (2)
14 QUALITY (2)
15 SUAVE (1)
16 RYKODISC (1)
17 CAPRICORN (3)
18 COLLECTIBLES (1)
19 SCARFACE (1)
20 WRAP (1)

Top Billboard 200 Indie Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
1 WALT DISNEY (4)
2 EPITAPH (1)
3 TOMMY BOY (7)
4 PRIORITY (12)
5 RELATIVITY (6)



†: "THE MOST BEAUTIFUL GIRL IN THE WORLD" IS THE TOP HOT 100 INDIE SINGLE.

Top Hot 100 Indie Singles

Pos. TITLE—Artist—Label
1 THE MOST BEAUTIFUL GIRL IN THE WORLD—†—NPG
2 FANTASTIC VOYAGE—Coolio—Tommy Boy
3 TOOTSEE ROLL—69 Boyz—Rip-It
4 THUGGISH RUGGISH BONE—Bone Thugs N Harmony—Ruthless
5 BOP GUN (ONE NATION)—Ice Cube Featuring George Clinton—Priority
6 NEW AGE GIRL (FROM DUMB AND DUMBER)—Deadeye Dick—Ichiban
7 YOU KNOW HOW WE DO IT—Ice Cube—Priority
8 WHOOMP! (THERE IT IS)—Tag Team—Life
9 SOMETHIN' TO RIDE TO (FONKY EXPEDITION)—Conscious Daughters—Scarface
10 WHAT'S UP—DJ Miko—ZYX
11 TAKE IT EASY—Mad Lion—Weeded
12 ZUNGA ZENG—K7—Tommy Boy
13 FUNK DAT/WHY IS IT?—Sagat—Maxi
14 I'LL BE LOVING YOU—Collage—Viper
15 YOUR LOVE IS SO DIVINE—Miranda—Sunshine
16 REGULAR THANG—Ovis—Restless
17 GET READY FOR THIS—2 Unlimited—

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HOT 100

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18 I'VE BEEN THINKING ABOUT YOU—Jocelyn Enriquez—Classified
19 KITTY KITTY—69 Boyz—Rip-It
20 I GOT CHA OPIN—Black Moon—Wreck

Top Hot 100 Indie Labels

Pos.	LABEL (No. Of Charted Singles)
1	TOMMY BOY (3)
2	NPG (1)
3	RIP-IT (2)
4	PRIORITY (3)
5	RUTHLESS (2)
6	ICHIBAN (1)
7	LIFE (2)
8	SCARFACE (1)
9	ZYX (1)
10	WEEDED (1)

Top Indie R&B Albums

Pos.	TITLE—Artist—Label
1	CREEPIN ON AH COME UP (EP)—Bone Thugs N Harmony—Ruthless
2	LETHAL INJECTION—Ice Cube—Priority
3	SOMETHIN' SERIOUS—Big Mike—Rap-A-Lot
4	NINETEEN NINETY QUAD—69 Boyz—Rip-It
5	BOOTLEGS & B-SIDES—Ice Cube—Priority
6	SOMETHIN' TO BLAZE TO—Top Authority—Solor
7	ON THE OUTSIDE LOOKING IN—Eightball & MJG—Suave
8	IT TAKES A THIEF—Coolio—Tommy Boy
9	OLD SCHOOL—Various Artists—Thump
10	UNCLE SAM'S CURSE—Above The Law—Ruthless
11	THE SUN RISES IN THE EAST—Jeru The Damaja—Payday
12	THE CHRONIC—Dr. Dre—Death Row/Interscope
13	FUNKAFIED—MC Breed—Wrap
14	BACK AT YOUR ASS FOR THE NINE-4—The New 2 Live Crew—Luke
15	IT'S ON (DR. DRE 187UM) KILLA (EP)—Eazy-E—Ruthless
16	EAR TO THE STREET—Conscious Daughters—Scarface
17	COMIN' OUT HARD—Eightball & MJG—Suave
18	ENTA DA STAGE—Black Moon—Wreck
19	GANGSTA FUNK—5th Ward Boyz—Rap-A-Lot
20	SAME AS IT EVER WAS—House Of Pain—Tommy Boy
21	THE WORLD IS YOURS—Scarface—Rap-A-Lot
22	HEAT 4 YO AZZ—Celly Cel—Sick Wid' It
23	FUNKY LIL BROTHA—2 Low—Rap-A-Lot
24	RUTHLESS BY LAW—R.B.L. Posse—In-A-Minute
25	SWING BATTA SWING—K7—

Tommy Boy
26 **OLD SCHOOL VOLUME II**—Various Artists—Thump
27 **BEGGIN' AFTER DARK**—H-Town—Luke
28 **CONCRETE ROOTS**—Dr. Dre—Triple X
29 **ANOTHA LEVEL OF THE GAME**—West Coast Bad Boys—No Limit
30 **AUTOPSY**—C-BO—Awol

RUTHLESS RECORDS

Top Indie R&B Album Labels

Pos. LABEL (No. Of Charted Albums)
1 **RUTHLESS** (6)
2 **PRIORITY** (7)
3 **RAP-A-LOT** (12)
4 **TOMMY BOY** (7)
5 **RIP-IT** (2)
6 **SUAVE** (2)
7 **THUMP** (4)
8 **LUKE** (3)
9 **SOLAR** (1)
10 **WRAP** (3)

PRIORITY 10 YEAR ANNIVERSARY

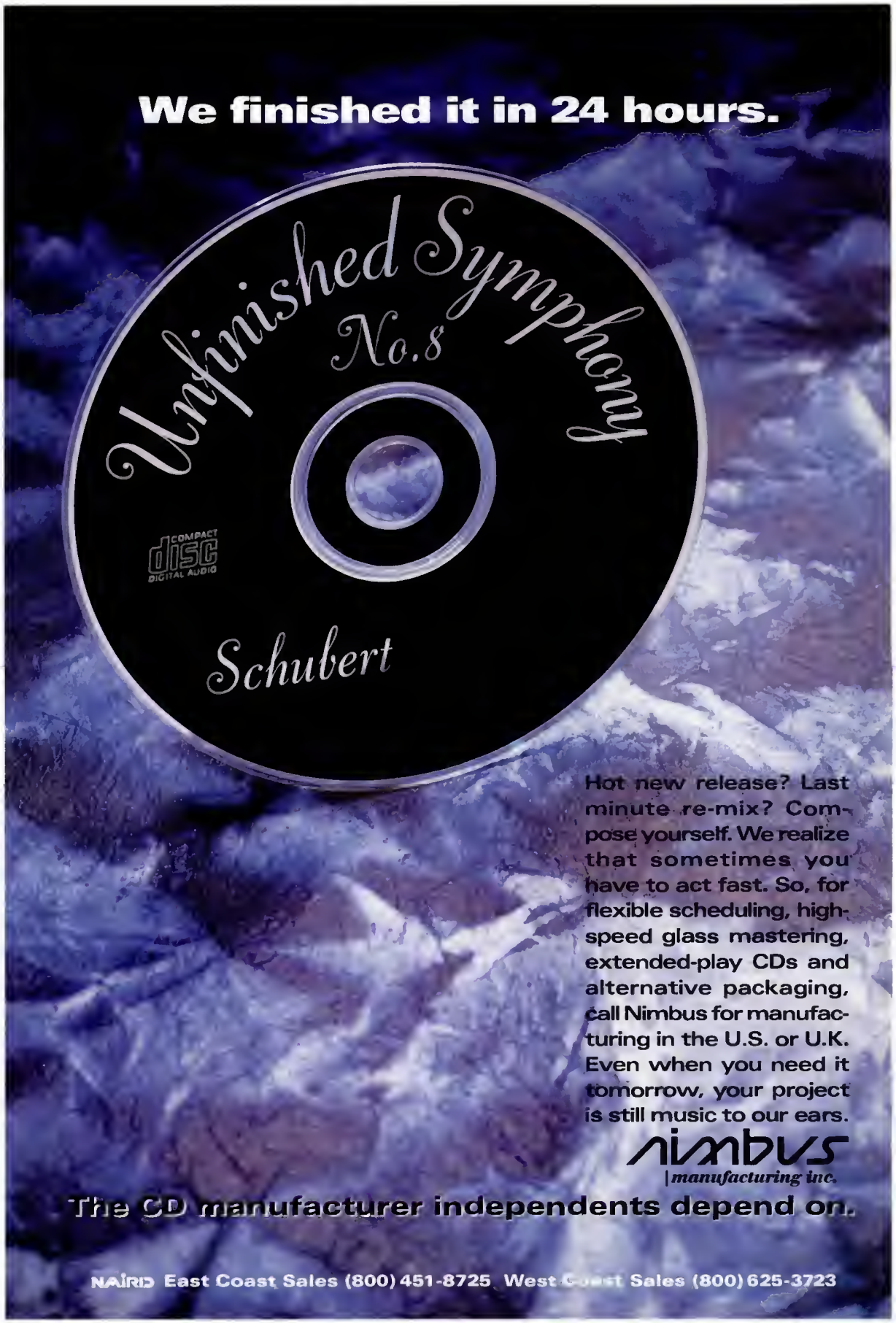
Top Indie R&B Album Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
1 **PRIORITY** (22)
2 **RELATIVITY** (10)
3 **TOMMY BOY** (7)
4 **RIP-IT** (2)
5 **SUAVE** (2)

Top Indie R&B Singles

Pos. TITLE—Artist—Label
1 **THE MOST BEAUTIFUL GIRL IN THE WORLD**—☨—NPG
2 **TOOTSEE ROLL**—69 Boyz—Rip-It
3 **FANTASTIC VOYAGE**—Coolio—Tommy Boy
4 **THUGGISH RUGGISH BONE**—Bone Thugs N Harmony—Ruthless
5 **YOU KNOW HOW WE DO IT**—Ice Cube—Priority
6 **TAKE IT EASY**—Mad Lion—Weeded
7 **BOP GUN (ONE NATION)**—Ice Cube Featuring George Clinton—Priority
8 **SOMETHIN' TO RIDE TO (FONKY EXPEDITION)**—Conscious Daughters—Scarface
9 **I GOT CHA OPIN**—Black Moon—Wreck
10 **(WHY IS IT?) FUK DAT/**—Sagat—Maxi
11 **THIS LOVE IS FOREVER**—Howard Hewett—Caliber
12 **NO GUNS, NO MURDER**—Rayvon—VP
13 **BUCKTOWN**—Smif-N-Wessun—Wreck
14 **KITTY KITTY**—69 Boyz—Rip-It
15 **BACK SEAT (WIT NO SHEETS)**—H-Town—Luke
16 **WHERE I WANNA BE BOY**—Missjones—Step Sun
17 **COME CLEAN**—Jeru The Damaja—Payday
18 **ZUNGA ZENG**—K7—Tommy Boy
19 **I WANNA BE YOURS**—Trellini—Luke
20 **DON'T FRONT**—Missjones—Step Sun

Continued on page 122



Indies



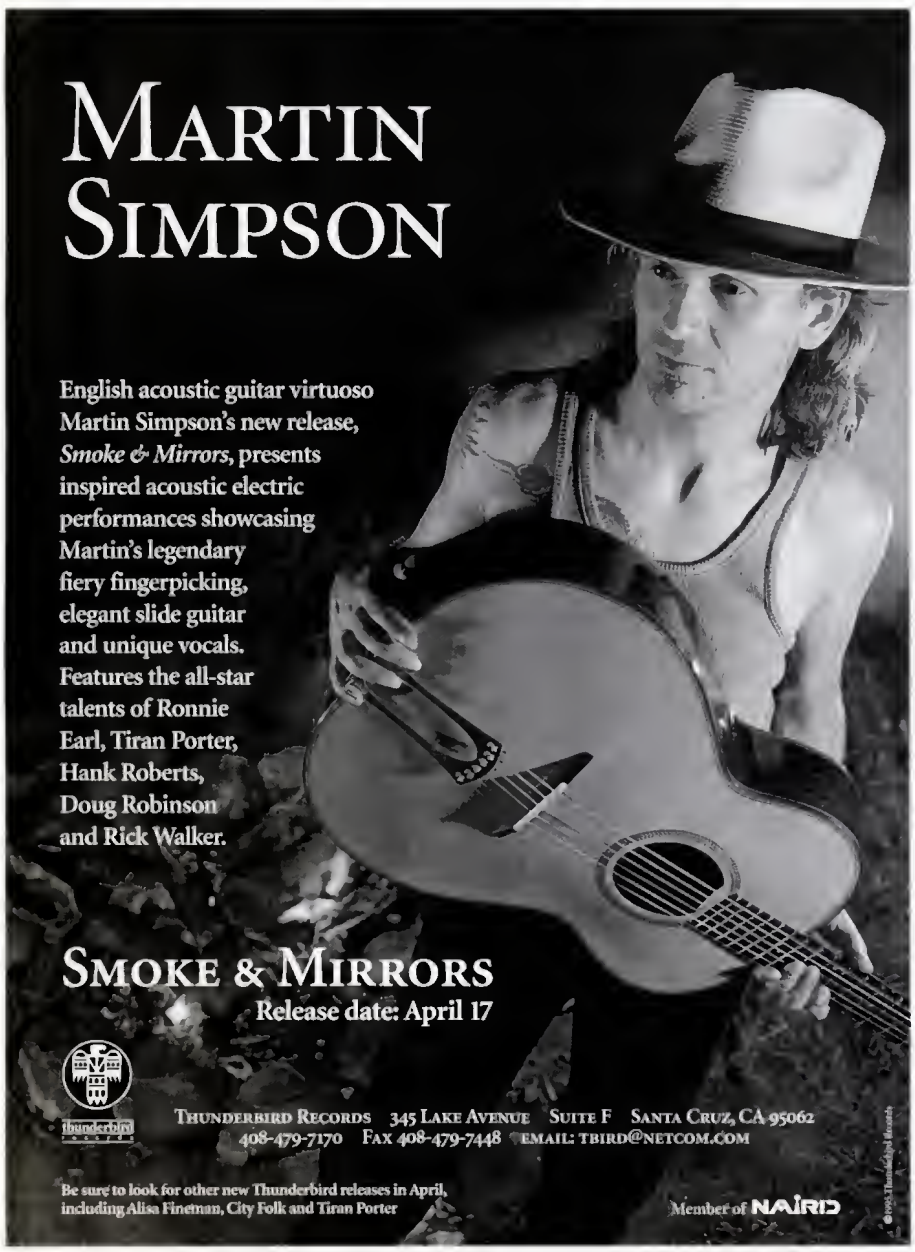
R&B SINGLES
Continued from page 121

Top Indie R&B Singles Labels

Pos. LABEL (No. Of Charted Singles)
1 RIP-IT (5)
2 NPG (1)
3 TOMMY BOY (7)
4 PRIORITY (4)
5 RUTHLESS (3)
6 WEEDED (1)
7 WRECK (4)
8 LUKE (8)
9 SCARFACE (2)
10 STEP SUN (2)



69 BOYZ: "TOOTSEE ROLL" IS THE TOP INDIE RAP SINGLE.





MAD LION: "TAKE IT EASY" IS THE TOP INDIE DANCE MAXI-SINGLE.

Top Indie Rap Singles

Pos. TITLE—Artist—Label
1 TOOTSEE ROLL—69 Boyz—Rip-It
2 FANTASTIC VOYAGE—Coolio—Tommy Boy
3 THUGGISH RUGGISH BONE—Bone Thugs N Hormony—Ruthless
4 TAKE IT EASY—Mad Lion—Weeded
5 YOU KNOW HOW WE DO IT—Ice Cube—Priority
6 BOP GUN (ONE NATION)—Ice Cube Featuring George Clinton—Priority
7 SOMETHING TO RIDE TO—Conscious Daughters—Scarface
8 WHOOMP! (THERE IT IS)—Tag Team—Life
9 I GOT CHA OPIN—Black Moon—Wreck
10 BUCKTOWN/LET'S GET IT ON—Smif-N-Wessun—Wreck
11 FREAKS/I-IGHT (ALRIGHT)—Doug E. Fresh—Gee Street
12 COME CLEAN—Jeru The Damaja—Payday
13 BLACK SUPERMAN—Above The Law—Ruthless
14 KITTY KITTY—69 Boyz—Rip-It
15 WARRIOR'S DRUM—King Just—Black Fist
16 REAL MUTHAPHUCKKIN G'S—Eazy-E—Ruthless
17 WHUTCHA WANT?—Nine—Profile
18 NO GUNS, NO MURDER—Rayvon—VP
19 PIMP OF THE YEAR—Dru Down—Relativity
20 SHORT SHORTS—Raheem The Dream—Life

Top Indie Rap Labels

Pos. LABEL (No. Of Charted Singles)
1 RIP-IT (3)
2 RUTHLESS (4)
3 PRIORITY (6)
4 TOMMY BOY (7)
5 WRECK (5)
6 LIFE (5)
7 WEEDED (1)
8 SCARFACE (2)
9 RELATIVITY (4)
10 PAYDAY (4)

Top Indie Dance Maxi-Singles Sales

Pos. TITLE—Artist—Label
1 TAKE IT EASY—Mad Lion—Weeded
2 SHORT DICK MAN—20 Fingers Featuring Gillette—DJ World
3 BUCKTOWN/LET'S GIT IT ON—Smif-N-Wessun—Wreck
4 FREAKS/I-IGHT (ALRIGHT)—Doug E. Fresh—Gee Street
5 TOOTSEE ROLL—69 Boyz—Rip-It
6 FANTASTIC VOYAGE—Coolio—Tommy Boy
7 WHAT'S UP—DJ Miko—ZYX
8 BUCK EM DOWN—Black Moon—Wreck
9 BOP GUN (ONE NATION)—Ice Cube Featuring George Clinton—Priority
10 WHY IS IT? (FUK DAT)—Sagat—Maxi
11 NO GUNS, NO MURDER—Rayvon—VP
12 I LIKE TO MOVE IT—Reel 2 Real Featuring The Mad Stuntman—Strictly Rhythm



ITZHAK PERLMAN & OSCAR PETERSON: "SIDE BY SIDE" IS THE TOP INDIE JAZZ ALBUM.

13 **EL TRAGO (THE DRINK)**—2 In A Room—Cutting
14 **I GOT CHA OPIN**—Black Moon—Wreck
15 **THE MOST BEAUTIFUL GIRL IN THE WORLD**—†—NPG
16 **GIVE IT UP**—The Goodmen—FFRR
17 **SHOOT TO KILL**—Mad Lion—Weeded
18 **WARRIOR'S DRUM**—King Just—Black Fist
19 **PROMISE ME**—Lil Suzy—Metropolitan
20 **GUCCI DANCE LIVE**—Sam The Beast—Siren

Top Indie Dance Labels

Pos.	LABEL (No. Of Charted Singles)
1	WEEDED (2)
2	WRECK (5)
3	TOMMY BOY (6)
4	DJ WORLD (1)
5	GEE STREET (1)
6	RIP-IT (2)
7	STRICTLY RHYTHM (4)
8	PRIORITY (3)
9	VP (4)
10	PAYDAY (4)

Top Indie Jazz Albums

Pos.	TITLE—Artist—Label
1	SIDE BY SIDE—Itzhak Perlman/Oscar Peterson—Telarc

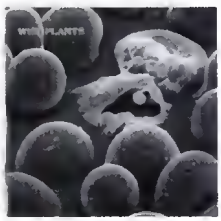
Continued on page 124



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OBR 21027
Previously unreleased, The Best of AON has shipped 25,000 since it's Nov. 1994 release end is still shipping. This classic collection by AON is a must.



THE JAM Setting Sons
OBR 25006
Classic reissue from the famed UK Punk/Mod Rockers The Jam, feat. Paul Weller. CD Pic. Disc release, (org. LP art work)



RIPPOPOTAMUS Butter
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Somewhere between George Clinton and Fishbone lies Rippopotamus. A combination of Funk, Punk & undenisbly strong tracks has made them one of the years strongest entries in the college market. The Spindoctors with more guts.



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OBR 28004
Former 4AD/ Polygram artists Xymox returns with their strongest and best disc in years "Headclouds". A heart pounding array of subtle rhythms and fusion pulsating back beats and ethnical vocal melodies guaranteed to turn any dance floor into a mass of gyrating sweaty flesh.



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Indies

JAZZ
Continued from page 123

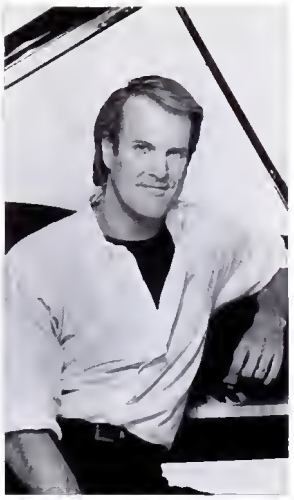
2 JUST YOU, JUST ME—Dave Brubeck—Telarc
3 LATE NIGHT BRUBECK—Dave Brubeck—Telarc
4 WARM & TENDER—Charlie Watts—Continuum
5 SANTA'S BAG: ALL-STAR JAZZ CHRISTMAS—Various Artists—Telarc
6 A TRIBUTE TO BING CROSBY—Mel Torme—Concord
7 A JAZZY CHRISTMAS IN DIXIE—The Highway Jazzmen—Laserlight
8 THE ORIGINAL JAZZ MASTERS SERIES VOLUME I—Various Artists—DA
9 A CONCORD JAZZ CHRISTMAS—Various Artists—Concord
10 VINTAGE YEARS—Mel Torme/George Shearing—Concord

Top Indie Jazz Labels

Pos. LABEL (No. Of Charted Albums)
1 TELARC (5)
2 CONCORD (5)
3 CONTINUUM (1)
4 LASERLIGHT (1)
5 DA (1)

Top Indie Contemporary Jazz Albums

Pos. TITLE—Artist—Label
1 **SAX BY THE FIRE**—John Tesh Project—GTS
2 **HARDCASTLE**—Paul Hardcastle—JVC
3 **THE QUIET REVOLUTION**—Ronny Jordan—4th & B'Way
4 **SPIRITS**—Gil Scott-Heron—TVT
5 **THE SUN DON'T LIE**—Marcus Miller—PRA
6 **THE JAZZMASTERS**—The Jazzmasters Featuring Paul Hardcastle—JVC
7 **REFLECTIONS**—Peter White—Sin-Drome
8 **DOLL**—Keiko Matsui—White Cat
9 **SQUARE ONE**—Gary Taylor—Morning Crew
10 **WHERE IS LOVE**—Bobby Caldwell—Sin-Drome



JOHN TESH: "SAX BY THE FIRE" IS THE TOP INDIE CONTEMPORARY JAZZ ALBUM.

Top Indie Contemporary Jazz Labels

Pos. LABEL (No. Of Charted Albums)
1 GTS (1)
2 JVC (2)
3 4TH & B'WAY (1)
4 SIN-DROME (2)
5 TVT (1)

Top Indie Classical Albums

Pos. TITLE—Artist—Label
1 **MYSTICAL CHANTS**—The Choir Of Vienna—Special
2 **ROMANTIC CLASSICS**—Various Artists—Madacy
3 **NUTCRACKER**—Berlin Symphony (Wohlert)—Laserlight
4 **20 CLASSICAL FAVORITES**—Various Artists—Madacy
5 **HOOKED ON CLASSICS: VOL. 1**—Royal Philharmonic (Clark)—K-Tel
6 **HANDEL: MESSIAH HIGHLIGHTS**—Various Artists—Laserlight
7 **PACHELBEL CANON & OTHER WORKS**—Wurttemberg Orchestra—Vox Allegretto
8 **GREAT FANTASY**—Cincinnati Pops (Kunzel)—Telarc
9 **GREGORIAN CHRISTMAS: CHANTS & MOTETS**—Schola Hungarica—Laserlight
10 **LOVE'S ILLUSION**—Anonymous 4—Harmonia Mundi (France)
11 **50 CLASSICAL MASTERPIECES**—Various Artists—Madacy
12 **SONGS OF ANGELS**—Robert Shaw Chamber Singers—Telarc
13 **VERY BEST OF MOZART**—Various Artists—Cameo Classics
14 **AN ENGLISH LADYMASS**—Anonymous 4—Harmonia Mundi (France)
15 **ON YOOLIS NIGHT**—Anonymous 4—Harmonia Mundi (France)

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THE CHOIR OF VIENNA'S "MYSTICAL CHANTS" IS THE TOP INDIE CLASSICAL ALBUM.

16 **GOLD**—Luciano Pavarotti—Deja Vu
17 **GREGORIAN CHANTS**—Various Artists—Laserlight
18 **GERSHWIN: RHAPSODY IN BLUE**—Budapest Philharmonic Orchestra (Sandor)—Laserlight
19 **HITS OF THE BEATLES**—Royal Philharmonic (Clark)—First Choice
20 **TREASURY OF GREGORIAN CHANTS**—Monks Of Benedictine Abbey—Madacy

Madacy Music Group

Top Indie Classical Labels

Pos.	LABEL (No. Of Charted Albums)
1	MADACY (27)
2	LASERLIGHT (7)
3	SPECIAL (1)
4	HARMONIA MUNDI (FRANCE) (3)
5	TELARC (3)

Continued on page 126

1995
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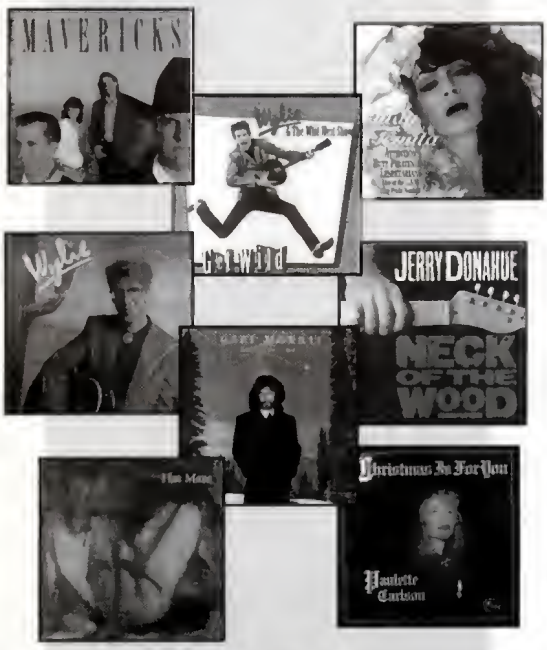
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Indies

CLASSICAL

Continued from page 125

6 **K-TEL** (2)
7 **VOX ALLEGRETTO** (1)
8 **CAMEO CLASSICS** (5)
9 **MCR CLASSICS** (5)
10 **DEJA VU** (1)



"CELTIC TWILIGHT" IS THE TOP INDIE NEW AGE ALBUM.

Top Indie New Age Albums

Pos. TITLE—Artist—Label
1 **CELTIC TWILIGHT**—Various Artists—Hearts Of Space
2 **TURN OF THE TIDES**—Tangerine Dream—Miramar
3 **NOUVEAU FLAMENCO**—Ottmar Liebert—Higher Octave
4 **GUITAR PASSION**—Charo—Universal Wave
5 **ACOUSTIC PLANET**—Craig Chaquico—Higher Octave
6 **A DAY IN THE LIFE**—Danny Wright—Moulin D'Or
7 **A FAMILY CHRISTMAS**—John Tesh—GTS
8 **SUNDAY MORNING COFFEE II**—Various Artists—American Gramaphone
9 **MANDALA**—Kitaro—Domo
10 **TO RUSSIA WITH LOVE**—Mannheim Steamroller—American Gramaphone

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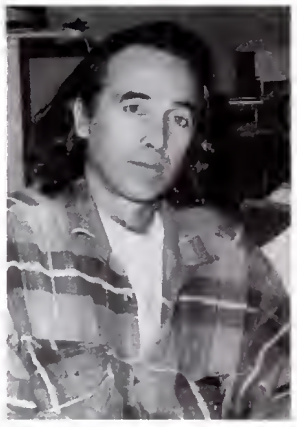
Top Indie New Age Labels

Pos. LABEL (No. Of Charted Albums)
1 **HIGHER OCTAVE** (9)
2 **HEARTS OF SPACE** (2)
3 **AMERICAN GRAMAPHONE** (4)
4 **GTS** (3)
5 **MIRAMAR** (2)

Top Indie World Music Albums

Pos. TITLE—Artist—Label
1 **TALKING TIMBUKTU**—Ali Farka Toure With Ry Cooder—Hannibal
2 **AYE**—Angelique Kidjo—Mango
3 **HOPE**—Hugh Masekela—Triloka
4 **ISLAND ANGEL**—Altan—Green Linnet
5 **THE MANSA OF MALI - A RETROSPECTIVE**—Salif Keita—Mango
6 **THE WORLD SINGS GOODNIGHT**—Various Artists—Silver Wave
7 **TRANCE PLANET**—Various Artists—Worldly Music
8 **PROSE COMBAT**—MC Solaar—Cohiba
9 **ZEN KISS**—Sheila Chandra—Real World
10 **A MEETING BY THE RIVER**—Ry Cooder & V.M. Bhatt—Waterlily Acoustics





ALI FARKA TOURE AND RY COODER: "TALKING TIMBUKTU" IS THE TOP INDIE WORLD MUSIC ALBUM.



BARRINGTON LEVY IS INCLUDED ON "BIG BLUNTS," THE TOP INDIE REGGAE ALBUM.

mango

Top Indie World Music Labels

Pos. LABEL (No. Of Charted Albums)
1 **MANGO** (8)
2 **HANNIBAL** (4)
3 **TRILOKA** (3)
4 **GREEN LINNET** (2)
5 **SILVER WAVE** (1)

Top Indie Reggae Albums

Pos. TITLE—Artist—Label
1 **BIG BLUNTS**—Various Artists—Tommy Boy
2 **ALL SHE WROTE**—Chaka Demus & Pliers—Mango
3 **BEST OF REGGAE**—Various Artists—K-Tel
4 **REGGAE GOLD 94**—Various Artists—VP
5 **BEST OF DANCEHALL REGGAE**—Various Artists—Priority
6 **FIRST POSITION**—Mego Banton—VP
7 **LETHAL RIDDIMS '94 DANCEHALL EXPLOSION**—Various Artists—Relativity
8 **DANCEHALL MASSIVE**—Various Artists—November
9 **DANCEHALL MASSIVE 2**—Various Artists—November
10 **REGGAE CHRISTMAS FROM STUDIO ONE**—Various Artists—Heartbeat

Tommy Boy

Top Indie Reggae Labels

Pos. LABEL (No. Of Charted Albums)
1 **TOMMY BOY** (1)
2 **MANGO** (1)
3 **VP** (2)
4 **K-TEL** (1)
5 **NOVEMBER** (2)



PRIORITY'S MAGNAPOP

SUCCESSFUL SPECIALISTS

Continued from page 102

pioneer West Coast gangsta rap.

Says Turner, "Of the guys we started with—the other labels—there are none left. They're out of business or sold off. The most important thing for me is staying independent. That's what keeps me apart—being an independent that will do $100 million in sales."

HIGHER AUTHORITY

Higher Octave is probably the best-known indie label for New Age and contemporary-instrumental music, with more than 90 releases by 35 artists—including Ottmar Liebert and Craig Chaquico—on its roster. President Matt Marshall started the label nearly a decade ago. "We saw a niche happening and felt that New Age music was going to be a new category," he recalls. "We did research to see if we wanted to be management or what, and felt there was room for a label."



HIGHER OCTAVE'S OTTMAR LIEBERT

Marshall grew up in the entertainment industry, working as a talent agent and running a management firm, among other jobs, and brought those skills and relationships to this label. "I have strong experience and hired great people, a strong team," he says.

Instead of spending money on promotional parties, Higher Octave chose to invest in packaging and promo CDs. "We tried to do what a major would do," says Marshall. "We send records out to lots of radio and press and do lots of promotion."

Marshall, who seeks a balance between the mainstream and alternative markets, notes, "We're at Tower and Virgin, as well as at Bodhi Tree and other alternative outlets."

Regarding the basic rules of running his company, Marshall says, "It's show business: part show, part business. And it's important to know what the business is. We're an independent, not a major. There's no room for ego. There are lots of players in the industry, and you must know where you stand." ■

ONE GOOD REGION

Continued from page 114

there is another new label that will pick them up," says Bruce Pavitt, who, with Jonathon Poneman, formed the region's most successful indie, Sub Pop.

"With the number of [so-called] 'alternative' bands being signed to majors, it has really become a lottery—and everyone is buying tickets. As a result, there are twice as many bands, so there are more potential rewards to be had," says C/Z Records' Daniel House, whose label has put out 80 releases so far, including artists like 7 Year Bitch and Built To Spill.

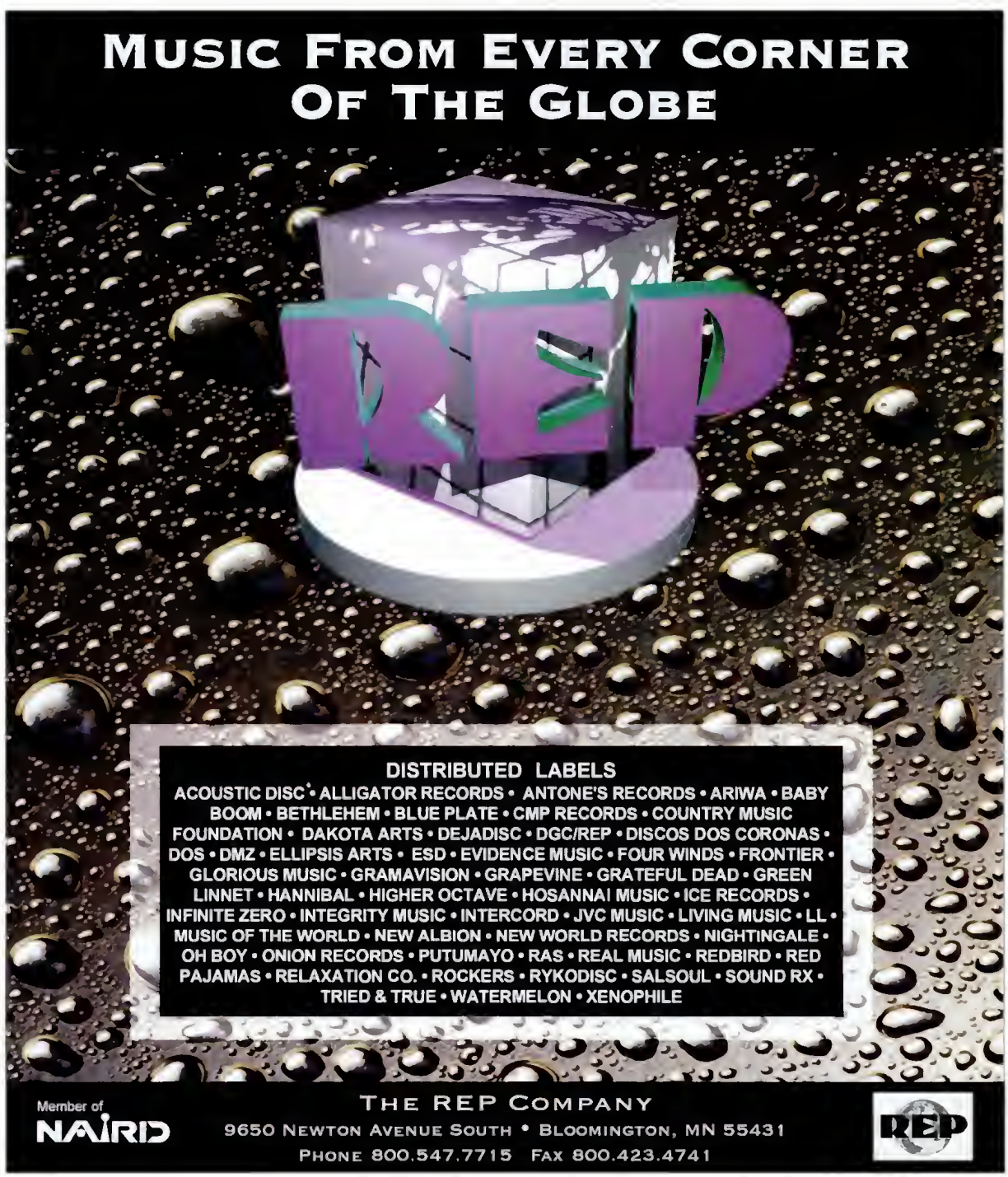
C/Z's first release, in 1985, was called "Deep Six" and featured Soundgarden, Skin Graft and The Melvins. It not only was the earliest significant document of the emerging scene, but was a major inspiration for the genesis of Sub Pop.

"We always felt that the music could potentially be commercial. The name Sub Pop was built on the premise that very cool indie music could be popular if given the opportunity," explains Pavitt, whose label has not only built a lucrative catalog, but also continues to have point participation on the entire Nirvana catalog.

Most recently, Sub Pop sold a 49% interest in the label to the Warner Music Group U.S. for a reported amount of over $20 million, as well as creating a publishing arrangement with PolyGram.

Sub Pop distributes numerous labels, including Super Electro (a garage punk label owned by Caryn Palmier and Mudhoney's Steve Turner), Fly Daddy (which features arty pop duo Cardinal and the Moles) and Pop Llama, which is releasing the debut album by current major-label attention-getter the Presidents Of The United States Of America.

Beyond Seattle, Washington cities like Bellingham and Olympia, as well as Portland, Ore., and Boise, Idaho, are enjoying very productive scenes with indie labels such as K Records, Skinnie Girl, Kill Rock Stars, Top Drawer, Chainsaw, Atlas, Candy Ass and Estrus. ■



Labels' Web Sites Reflect Innovation

■ BY MARILYN A. GILLEN

NEW YORK—Windham Hill, Curb, and Rykodisc are among the latest record companies to have put down stakes in the World Wide Web. And like their fellow online homesteaders—from Warner, Sony, and Atlantic to American, Geffen, and Caroline—each has a distinct blueprint for building a presence in this bustling cybernabe.

Not that they're not keeping up with what the Joneses are doing.

"In our research, we've found that your top users, for larger companies, are your competitors, and then people within your own company, and then your customers," says Terry Myerson, president/CEO of commercial Web-site developer Interse, which developed Windham Hill's site in conjunction with the label. "This offers a wealth of information—from new signings to upcoming releases and label news—that would not necessarily be available anywhere else," says Myerson.

"It's not so much competition as curiosity," says Brad Holliday of the intra-industry user phenomenon. Holliday handles progressive marketing at Curb and also designed the label's still-evolving Web site (http://www.curb.com), which has been taking increasingly impressive shape since December. "This is new to everyone, so there's no set formula yet. It's interesting to see what the other guy's doing."

The Windham Hill site, which officially launches this month after two months of low-profile testing, already has seen numerous fellow label residents stop by to say hi, according to richly detailed user data compiled by Interse. One such label visitor left a message in Windham Hill's open-forum E-mail section complimenting its design—and directing browsers to its own nearby site. "We didn't put in a link for them," Myerson deadpans.

Such a "link," which sends users with a click of the mouse to other online sites, *has* been set up in conjunction with Web-site IUMA; users clicking on the label's logo there are transported into the Windham Hill home page. Other links, in and out, are being explored. "It keeps you from just preaching to the converted," says Ray Gattinella, Windham Hill VP of marketing.



Individual artist pages in the Windham Hill site include biographies, audioclips, and videoclips.

RYKODISC PROMO

Intersite links are key to the early World Wide Web strategy of Rykodisc, which has only a "home page" up thus far (http://www.shore.net—rykodisc), although it has a "full-blown site" on Delphi.

"Basically we're set up on the Web right now as a gatekeeper—to direct people to other sites that will interest them," says Lars Murray, Rykodisc's manager of special projects and the label's online point person. "Soon, very soon I hope, we will be adding more of our own content in the form of audio- and videoclips within our site."

A current Rykodisc online Sugar promotion keys into the label's multisite aesthetic. Tied to the release of the video for the band's newest Ryko single, "Gee Angel," the promotion is a scavenger hunt that sends users bouncing through a variety of Usenet "alt." newsgroups looking for clues. Winners receive a variety of Sugar merchandise.

FULL-BLOWN SITES

Windham Hill (windham.com) and Curb fall more cleanly into the "full-blown" site category, boasting such offerings as downloadable audio- and videoclips, biographies, interviews, and chat areas within dedicated sites.

For Windham Hill, the overarching focus of its approach is translating the strong connection—indeed affection—customers seem to have for the label in the digital domain, says Gattinella.

Gattinella characterizes that connection as a strong "brand identity" that he sees as rare in the music industry. "Most people think in terms of artists and not labels—Mariah Carey and not Sony," he says. "But people feel like they know, and trust, us."

The site is broken down into four sections: Quick Tour; Our Music; Tune In; and Keep In Touch, which contains an online registration form and survey. Users who complete the survey will find a Windham Hill CD sampler and catalog in their mailboxes (the actual, old-fashioned ones) within a week.

"If you are a new artist, like me, people don't know who you are, but they know that they like music on Windham Hill," says label artist and online convert Jim Brickman, whose debut album was released last spring. "So this gives them a forum to browse—and hopefully to discover you."

Brickman, whose background includes composing such classic ad jingles as GTE's "We bring good things to life," has a unique perspective on the medium. "I have seen how critical marketing can be to the success of a product," he says, "and as an artist, I know the value of forging a connection with your audience. This facilitates both."

Windham Hill artists also benefit from radio station listings in the "Tune In" area (with phone numbers for requests) and listings of tour sites both large and high school-auditorium small.

Online sales are not yet part of the equation, although an 800 number for placing orders is a constant, if nonintrusive, presence. "Right now, we're more interested in creating excitement at retail," says Gattinella.

In more unique applications of the arena's potential, Gattinella says dueling album cover concepts may be posted online to let users choose and works in progress test-marketed. Brickman says he is struck with the idea of uploading a snippet of an emerging idea to see how it flies.

COUNTRY ROADS

Curb Records' site is similar in many ways but unique in that it is one of a handful of country-music pioneers. "There's a good amount of overlap between country-music fans and online users," says Holliday. "It's following a little more slowly, maybe, than other music, but it's definitely following."

The site's main interface is a graphical jukebox, through which users can access artists' pages and audio- and videoclips. There also are artist interviews, as well as "Music City" news.

Holliday says there will be a premium put on getting up the "hottest and newest" music and videos.

"We're also looking to put some smaller files up," he says, noting the sometimes great lengths of time it can take to download longer video files—up to 15 minutes with a 14.4 modem.

That same recognition is going into the site as a whole, Holliday says, with plans for a text-only option. "We want people to be able to access information even if they can't get all the jazzy graphics and video."

Holliday also has put up a complete label catalog and will soon post an 800 number for direct ordering.

Sci-Fi Themes Push Interactive's Outer Limits

Virgin's 'Daedalus Encounter' Explores New Markets

NEW YORK—Science fiction has, as someone once said of beezball, been bery bery good to CD-ROM developers. So it's no surprise to see a strong slate of such themed releases on tap for spring and summer. "It translates well, and it's familiar," says John Evershed, co-founder and executive producer of San Francisco-based software developer Mechadeus, whose forthcoming "Daedalus Encounter" fills the sci-fi bill nicely. "In the early days at least, it leaves you free to concentrate on developing the title and not on having to jump that extra hurdle of explaining the actual *concept* to consumers."

"The Daedalus Encounter," which will have a worldwide launch in April for PC, Macintosh, and 3DO platforms via Virgin Interactive Entertainment, goes well beyond formula, however, mixing in the equivalent of a feature-length film (with more than two hours of video) into a story line of eye-popping graphics that enables the user to explore strange worlds—all the while struggling to avert destruction.

Starring as one of the two live-action characters with whom the player interacts while navigating the story is the actress Tia Carrere. Evershed believes her presence will help his three-CD title stand out in a crowded sci-fi pack and also bring in a wider audience than might otherwise buy a CD-ROM game.

"She appeals to a younger audience and also a broader one than that core CD-ROM gamer market," says Russell Kelban, VP of marketing for Virgin Interactive. "We see this as a perfect product for all the new users who have come into the market this year."

Virgin Interactive, which acquired the title as part of a larger deal to buy the software publishing assets of Media Vision, will therefore take an aggressive approach to marketing it, Kelban says, including sending a promotional trailer and posters to retailers and holding a "Hollywood-type" premiere this spring.

Mechadeus, meanwhile, will be busy working on its next title. "A comedy," says Evershed. "We'll see how that goes."

CD-ROM Promo Tied To Vid, TV

IN A DEVELOPMENT WORLD in which content is king and creative properties are being co-developed for multiple platforms from films to games to books, it makes sense that promotions for the various products also would become increasingly intertwined.

Following on the heels of last year's ground-breaking home-video/CD-ROM cross-promotions for "Blown Away" and other film-based properties (in which trailers on the videos teased the game, and games sported trailers for the videos), Compton's NewMedia is trying a promotional triple play for its "Secrets Of Stargate" CD-ROM—linking the interactive title not only with the home-video release of the film from which it is derived, but with a related TV show as well.

Compton's is teaming with NBC and LIVE Home Video for the cross-promotion, which is keyed to the March 14 home-video release of the MGM/UA film "Stargate" by LIVE Home Video. Compton's CD-ROM "The Secret Of Stargate" offers a behind-the-scenes look at the making of that film; it launched last October in conjunction with the film's theatrical release.

The home-video release will contain a two-minute trailer at the beginning, highlighting both Compton's CD-ROM and the NBC-TV show "Earth 2," which shares a similar science-fiction theme. In turn, a 60-second ad teasing the release of the home video will air during the TV show. Other links include a sweepstakes promoting the TV show and video, for which Compton's will provide 1,000 copies of its CD-ROM as prizes, cross-teases on point-of-purchase materials, and joint radio advertisements.

ACTIVISION IS TARGETING a decidedly undertargeted demographic—women—as part of its extensive marketing campaign for the interactive strategy game "Shanghai: Great Moments."

The campaign, which kicks off in March, will include a direct-marketing effort keyed to "female-targeted" TV stations, including Lifetime and Nick at Night, according to Activision CEO Bobby Kottick. Beginning in April, 60-second spots for the game will appear on those stations and will include an 800 phone number that viewers can call to order either a free demo of the CD-ROM or a discounted copy of the complete game ($39.95 plus S&H, rather than $49.95). Those who buy the free demo also get a $10 rebate coupon toward purchase.

The free demo also will be made available through a tie-in with Keebler; those sending in two bar codes from select bags of the snacker's Chacho's Tortilla Chips will get the demo and a $5 rebate coupon good toward purchase of the game.

Select female computer buyers also will be targeted in a direct-mail promotion, through which the demo disc and a $10 coupon will be sent to them automatically beginning in April.

The game, which combines live-action and animation, is hosted by "Joy Luck Club" actress Rosalind Chao.

HomeVideo

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PICTURE THIS...



By Seth Goldstein

TIME'S UP: In digital videodiscs as in life, you can't be too rich or too thin. Or too outgoing.

That's the impression we took away from demonstrations of the Sony/Philips and Toshiba/Time Warner systems. The rival DVD formats were displayed separately to the New York trade press in recent weeks, and if success goes to the one with the smoothest pitch, Toshiba/Time Warner was the clear winner.

Sony's off-the-record presentation included comparisons that showed its DVD equal or superior to laserdisc and VHS tape. But many of the details and much of the confidence that underpinned the T/TW talk were lacking to this observer.

T/TW brass, led by Warner Home Video president **Warren Lieberfarb**, craved publicity, creating for the moment the aura of a retail winner. At the core of their pitch: T/TW's .6 millimeter disc, half the thickness of the Sony/Philips CD, outperforms anything else, a point underscored in the DVD-vs.-laserdisc comparison.

The disc's chief drawback is that it's flimsy, so T/TW decided to bond on a second CD—"and that added another 5 gigabytes" of recording capacity, said Toshiba's **Koji Hase**. Lieberfarb suggested using the added 135 minutes for the bottom half of "an old-time double bill."

Disc production, illustrated by a brief video, wasn't seen as a problem. "We have made several hundred thousand," said WEA Manufacturing's **Joe Vayda**.

T/TW presenters emphasized repeatedly that thinness is a virtue, in terms of audio and video clarity, and that their version of the future will keep retail in shape for the coming battle against over-the-air services. Lieberfarb said that while home video was secure in the U.S., there were signs in Europe that hi-tech television was hurting store traffic.

Lieberfarb claimed DVD had been designed to fit into "the look and sound" of TV "15 years from now." How do Time Warner and Toshiba know they're tracking the correct specifications and price? Interviews with 1,600 households helped, he said.

Sony and Philips presumably have done consumer research, but they're not talking about results—feeding the suspicion that consumers will have to evaluate one DVD format.

NCI Survey Cites Caption Glitches

Are Vid Suppliers Aware Of Complaints?

■ BY EILEEN FITZPATRICK

LOS ANGELES—The hearing impaired can have trouble communicating with others in the everyday world. Now it appears the National Captioning Institute is having similar trouble with the home video industry.

Despite an NCI survey that indicates 61% of deaf and hearing-impaired consumers experience problems with captions, program suppliers and duplicators say they rarely, if ever, receive complaints. Their position runs counter to that of Blockbuster, which has bought 2,500 caption decoders from NCI on the strength of the survey. Neither party will discuss the transaction's dollar value (decoders normally sell for $130 apiece).

Demand attracted Blockbuster. Based on the data it collected, NCI projects closed-caption consumers among the 25 million deaf and hearing impaired rent cassettes 60 million times a year and purchase 9 million copies of the 5,000 titles treated since 1981. Yet few copies perform properly, often exhibiting no captions or ones that are illegible on screen, NCI says.

But suppliers or duplicators maintain the problem isn't as severe as the survey indicates. "We can guarantee a product through our quality control systems," says a source at duplicator Rank Video Services, which services Columbia TriStar, Paramount, FoxVideo, LIVE, and MCA/Universal.

"We've never heard about a complaint," he adds, "but that doesn't mean there aren't a few once in a while." Finished copies are checked at least twice and often three times, according to duplicators.

Vendors agree they rarely hear about closed-captioning glitches. "Occasionally, we have a problem and give a consumer a new tape when it's reported," says MCA/Universal Home Video VP of technical operations Mike Fitzgerald. "We haven't had that many complaints, and it's certainly not 60%."

Others such as Buena Vista, LIVE, and Turner don't know what NCI is referring to. "I think if our product had problems, we'd hear about it," says Buena Vista Home Video VP of publicity and special events Tania Moloney. "Consumers aren't shy about calling us about a number of things," including this issue.

NCI's conclusions were drawn from a direct-mail questionnaire sent in December to 595 randomly selected hearing-impaired consumers. Each had access to closed-captioned programs either through a set-top decoder or a display-ready television set.

Executive director of public relations Don Thieme, defending the survey, says NCI receives about a dozen letters each month specifically complaining about video problems. "I don't find it shocking that there's a disparity between our survey and supplier comments," he says. "But the survey puts hard quantitative numbers on what we've always known."

Blockbuster will have a chance to verify the conclusions. Its program, which began Feb. 1, allows consumers to test closed-caption titles on decoders installed in 2,500 stores. The service will be advertised through a promotional spot scheduled to run on in-store monitors.

Suppliers have a vested interest in monitoring the rate of in-store failures. They pay NCI an average of $2,000 per title to close-caption a video and another $300 for the master copy, which goes to the duplicator.

Closed captioning also is done by Los Angeles-based Captions, which did not take part in the NCI survey. Captions knows of consumers who have reported problems. "Some say the video box said it would be captioned and it wasn't," says sales manager Robert Troy. "But it doesn't happen that often, and it could have happened on a tape they rented three years ago." Troy says he was unaware of the NCI study.

The root of the problem may lie in consumer VCRs. Fitzgerald speculates that the general wear and tear on any VCR can throw off tracking specifications required to view closed captions. "If the tracking specs start to come out, it does make a difference," he says, in turn making on-screen images hard to read.



The Garden's Hardbody Crop. Flash Distributors and Coliseum Video flexed their entertainment muscles with a January party at New York's Madison Square Garden. As part of the festivities, retailers and their kids got to see World Wrestling Federation stars in a scheduled match. Two of the WWF contestants were Alundra Blaze, second from left, and Shawn Michaels, right, posing with Coliseum's Neil Moss, left, and Steven Scavelli, president of Flash.

'Kids First!' List Of Preferred Vids Aids Retailers

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—If Disney can establish a brand name in children's entertainment, would it be presumptuous of the Coalition For Quality Children's Video to do the same?

Not according to the Coalition, which says its "Kids First!" directory of recommended titles from 22 vendors is just the ticket for retailers seeking to generate more sales in that genre. And retailers are agreeable to that suggestion. Suncoast Motion Picture Co. will begin a "Kids First!" campaign in 375 stores starting April 1.

The Suncoast move follows on the heels of a Kmart test of the campaign, promised implementation of the "Kids First" program by several video specialists, and discussions between the Coalition and the Trans World Music chain.

"A lot of customers ask us all the

(Continued on page 132)

TOP 40.



The girl next door has grown up and she's better than ever. Playboy's ***Fabulous Forties***. It's a loving tribute to the timeless beauty of women in their forties – sexy, sophisticated and ready to bring you fabulous sales.

PLAYBOY HOME VIDEO

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Turner's Pumping Up Its Promotional Focus

TURNING UP THE PROMOS: After offering such mundane product as made-for-cable movies and CNN news specials, Turner Home Entertainment releases are becoming a hot commodity for cross-promotions.

Within the last six months, Turner has nabbed an exclusive with Target Stores for distribution of "In Search Of Dr. Seuss," and a deal with Mattel Toys for a Scarlett O'Hara Barbie doll, among others.

Next month, Kellogg's Cereals will advertise Turner's "Covert Bailey's Smart Exercise" on more than 30 million boxes of Special K and will feature the title, due in stores March 7, in its advertising.

In an offbeat March promotion, exclusive to Wal-Mart, Madison Avenue Lighting & Fan Co. will give away a "Flintstones" cassette with the purchase of its newly created "Flintstone" fan.

"Some of the promotions have been unusual, but we'll take the business anytime, as long as it doesn't conflict with our retailers," says Turner director of marketing **Vito Mandato**.

According to Mandato, one of the reasons Turner has pumped up its promotional focus is that the company is better equipped to pursue opportunities. "Now we have the people, the product, and the ability to get these deals," he says.

Since Turner hired executive VP **Stuart Snyder** in 1993, the home video division has grown from a skeleton staff of about five to more than 40. Distributing New Line Home Video product has also improved Turner's profile.

New Line handles marketing of its own titles. As the selling agent, Turner is riding on the success of **Jim Carrey's** "The Mask," expected to continue with Carrey's "Dumb And Dumber" this summer.

It's not bad for a company whose biggest hit at one time was highlights of the Gulf War.

DON'T BLINK: Saban Home Entertainment has pulled 10 titles from "The Mighty Morphin Power Rangers" series off the market.

Retailers only had until Feb. 17 to put in their last orders for "Power Rangers," volumes I-5, and "The Green Ranger Series," volumes 1-5. To date, Saban says it has sold a total of more than 14 million units at $12.95 suggested list.

Saban is running a monthlong "last chance to collect" consumer promotion to boost sales of the departing episodes. Consumers who purchase any two of the titles will receive a free Power Rangers action figure, valued at $7, by mail.

Proof-of-purchase tabs and the cash-register receipt must be postmarked by March 15. An in-store merchandiser touting the promotion is available.

Saban isn't saying how long the titles will be on moratorium, but a new Power Ranger series will arrive in stores March 28. Called "The White Ranger Series," it includes "Goldar's Vice-Versa," "Where There's Smoke There's Fire," and "Rocky Just Wants To Have Fun." The price remains $12.95.

"BIG" DEAL: FoxVideo is rushing to cash in on the second wave of "Forrest Gump" fever, expected to heat up around Oscar time and the movie's video release April 27.

For a limited time, Fox will offer "Big" for $9.98. The movie earned "Gump" star **Tom Hanks** his first Oscar nomination back in 1983. Dealers have until April 3 to order at this price, with the street date set for April 25.

Paramount Home Video has priced "Gump," a shoo-in Oscar winner, at $22.95 suggested list.

Also due from FoxVideo, on April 4, is "The Pagemaster," at $22.98. The film was a major disappointment for both the studio and producer Turner Pictures, which spent about five years on the project, FoxVideo is using corporate synergy to generate sales for the animated/live-action feature, which has grossed $12 million in the U.S. since its November release.

Consumers who purchase the title and either "Baby's Day Out," "Ferngully," or "Once Upon A Forest" will receive a $5 rebate from Fox. And packed inside each "Pagemaster" cassette is a $5 rebate for the video game of the same name and for Fox Interactive's "The Tick."

In addition, "The Pagemaster" cassettes will offer a sneak preview of "The Mighty Morphin Power Rangers," a Fox property scheduled for release this summer.

PIRATES WALK THE PLANK: Year-end statistics from the Motion Picture Assn. of America show a 40% increase in pirated videocassette seizures.

In 1994, the organization nabbed 425,896 cassettes and 2,352 recorders, a 90% increase over 1993. Convictions were up from 164 in 1993 to 244, and court-ordered restitutions rose to $412,959, five times the 1993 total.

While crediting law enforcement agencies, MPAA president Jack Valenti also recognized the trade organization's "Bounty For Pirates" program, which was instituted last July.

It rewards up to $15,000 to people who tip off the MPAA about illegal duping labs, provided the leads result in the subsequent arrest and conviction of suspected pirates.

SHELF TALK



by Eileen Fitzpatrick

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	1	3	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
2	2	13	SPEED	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
3	3	16	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Pictures Walt Disney Home Video 1524	Animated	1937	G	26.99
4	4	7	THE LAND BEFORE TIME II	Universal Cartoon Studios, Inc. MCA/Universal Home Video 82142	Animated	1994	G	19.98
2	12	2	PENTHOUSE: SWIMSUIT 2	Penthouse Video A*Vision Entertainment 50784-3	Various Artists	1995	NR	19.95
8	4	2	A TROLL IN CENTRAL PARK	Warner Bros. Inc. Warner Home Video 16100	Animated	1994	G	19.99
8	2	12	EAGLES: HELL FREEZES OVER▲	Geffen Home Video 39548	Eagles	1994	NR	24.98
8	5	12	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
8	12	13	NIRVANA: LIVE! TONIGHT! SOLD OUT!!▲	Geffen Home Video 39541	Nirvana	1994	NR	19.98
10	5	12	JURASSIC PARK ◇	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.95
10	7	12	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.99
12	12	48	YANNI: LIVE AT THE ACROPOLIS▲[3]	Private Music BMG Video 82163	Yanni	1994	NR	19.99
12	12	12	PLAYBOY: GIRLS OF HOOTERS	Playboy Home Video Uni Dist. Corp. PBV0768	Various Artists	1994	NR	19.95
12	12	5	ROLLING STONES: LIVE AT THE MAX	PolyGram Video 8006332193	Rolling Stones	1990	NR	19.98
16	NEW▶		FOUR WEDDINGS AND A FUNERAL	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
16	12	12	SADE: LIVE CONCERT HOME VIDEO	Epic Music Video SMV Enterprises 19V50114	Sade	1994	NR	19.98
16	12	2	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE	Walt Disney Home Video 3491	Animated	1990	NR	19.98
16	12	5	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1990	R	19.98
16	20	24	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	19.98
10	12	2	PLAYBOY'S WOMEN OF COLOR	Playboy Home Video Uni Dist. Corp. PBV0772	Various Artists	1995	NR	19.95
21	12	12	THE FLINTSTONES	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	19.98
21	28	23	THE 3 TENORS IN CONCERT 1994▲[4]	Atlantic Records Inc. A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.96
23	12	5	GINGER LYNN ALLEN'S LINGERIE GALLERY: PT. 2	Peach Home Video Uni Dist. Corp. 7004	Various Artists	1994	NR	9.95
26	28	12	JANET JACKSON: JANET ●	Virgin Music Video 77796	Janet Jackson	1994	NR	19.98
29	NEW▶		GARGOYLES, THE MOVIE	Walt Disney Pictures Walt Disney Home Video 3936	Animated	1994	NR	19.98
26	32	65	ALADDIN	Walt Disney Pictures Walt Disney Home Video 1662	Animated	1992	G	24.99
27	12	30	THE NIGHTMARE BEFORE CHRISTMAS	Touchstone Pictures Touchstone Home Video 3603	Animated	1990	PG	19.98
28	28	5	SARAH MCLACHLAN: FUMBLING TOWARDS ECSTASY-LIVE	Arista Records Inc. BMG Home Video 15729	Sarah McLachlan	1990	NR	19.98
29	RE-ENTRY		THE BOB MARLEY STORY ●	Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	1990	NR	19.95
30	32	5	THE BRAVE FROG	Hemdale Pictures Corp. Hemdale Home Video 7098	Animated	1989	G	14.95
31	30	12	PLAYBOY: SECRETS OF MAKING LOVE, VOL. II	Playboy Home Video Uni Dist. Corp. PBV0477	Various Artists	1994	NR	19.95
32	12	39	SLEEPLESS IN SEATTLE	TriStar Pictures Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
38	30	2	BLACK BOX: VOLUME 1	Wax Trax TVT Records 72213	Various Artists	1995	NR	19.98
36	NEW▶		PLAYBOY CELEBRITY CENTERFOLD: PATTI DAVIS	Playboy Home Video Uni Dist. Corp. PBV0774	Patti Davis	1995	NR	19.99
35	NEW▶		PENTHOUSE: KAMA SUTRA II	Penthouse Video A*Vision Entertainment 50786-3	Various Artists	1995	NR	29.95
38	13	12	WOODSTOCK '94	PolyGram Diversified Ent. PolyGram Video 8006333673	Various Artists	1990	NR	24.95
32	12	46	MY FAIR LADY: 30TH ANNIVERSARY ◆	FoxVideo (CBS Video) 8166-30	Rex Harrison Audrey Hepburn	1994	G	19.98
38	12	5	PENTHOUSE: PARTY WITH THE PETS	Penthouse Video A*Vision Entertainment 50568-3	Various Artists	1990	NR	19.95
36	12	5	THE LITTLEST VIKING	Hemdale Pictures Corp. Hemdale Home Video 7192	Kristian Tonby Per Jansen	1990	PG	19.95
40	48	48	AN AFFAIR TO REMEMBER	Twentieth Century-Fox FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	9.98

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

John Denver, "A Portrait," Cherry Lane Video (Hal Leonard), 60 minutes, $19.95.
A beautifully paced mix of behind-the-scenes narrative, archival performance clips, and music videos. It should please those who like the singer's music and his politics. To frame it all, Denver faces the camera with the Rockies at his back and tells about his early attraction to music and the stories behind such songs as "Rocky Mountain High," "Matthew," "Calypso," "Flying For Me," "Raven's Child" (inspired by the Exxon Valdez disaster and what it showed "about the arrogance of power and greed"), and "What Are We Building Weapons For" (which Denver calls "the best piece of work I've done in my career"). He also gives the background of his first music video, "Don't Close Your Eyes Tonight," and of his recording and video of Jimmy Webb's "Postcards From Paris." Lightening up the project are old clips of the then haystack-haired balladeer doing comic routines from his TV specials with Dick Van Dyke, George Gobel, Doris Day, and the Muppets. Denver also alludes to an upcoming movie and a tour of China and the Far East. The video soundtrack opens with "Annie's Song" and closes with "Leavin' On A Jet Plane."

"Classical Encounters: Mozart—A Little Night Music," RCA Victor (212-930-4941), 83 minutes, $12.98.
In the tradition of Leonard Bernstein's engaging videotaped classical music lessons comes this first edition in a series of unintimidating and entertaining programs, which so far includes the works of Mozart and Tchaikovsky. Pianist, scholar, and UCLA professor Robert Winter, shown giving one of his highly successful lectures, provides a casual, often humorous context to the music of Mozart. As if to give credence to the educational background, video features complete performances of various compositions by artists on the BMG Classics roster. Winter's obvious delight in his work makes this "Classical Encounter" one of a kind for adults and children alike. Bravo.

CHILDREN'S

"Madeline At Cooking School," Golden Book Video, 25 minutes, $12.95.
This latest "Madeline" release is a pure culinary delight. When the cook who cares for the feisty little French girl and her friends falls ill, the girls attempt to keep the kitchen running as usual—much to the chagrin of an esteemed lunch guest who enrolls them in the cooking school. After plenty of humorous trial and error, they become skilled in the art of fine French cuisine.



Beside learning all the baker's secrets, Madeline displays the ultimate in good taste when she opts to fail her final when she gives her prize bird to a pair of poor children who ask for a handout rather than to her teacher to be judged.

"Nursery Raps With Mama Goose," Golden Book Video, 25 minutes, $12.95.
This rapping, rhyming, primarily animated take on 13 different classic nursery rhymes is hip in every sense of the word. Conceived by the Cole trio of Natalie and her twin sisters Casey and Timolin, program presents a unique means of hitting home such children's titles as "Humpty Dumpty," "Jack And Jill," "Peter Piper," "Simple Simon," and more, via upbeat music videos. Although the video is geared toward a preschool audience, older children and parents may find themselves tapping along to the beat.

HEALTH/FITNESS

"Kathy Smith's Power Step Workout," BodyVision, 60 minutes, $19.95.
A full-bodied workout that demands at least a moderate fitness level and agility with the step accompaniment, Smith's "Power Step" program was created to enable participants to burn even more fat and calories than the average step routine. The incorporation of jumps, hops, and—if the home audience feels up to it—running into the workout allows for maximum creativity and muscle power. Although viewers have the option of toning the routine down—power stepping or doing a regular step program—the moves still require a pretty fit participant. For those who are up to the challenge, a fun and results-oriented workout awaits.

DOCUMENTARY

"In Service To America: A History Of Women In The Military," Dane Hansen Productions (800-546-8871), 60 minutes, $29.95.
The story of women in the military extends from the infamous Molly Pitcher of the Revolutionary War through the women who served during Desert Storm and continue to serve in all branches of the Armed Services. This comprehensive documentary includes a complete scrapbook of archival photos and films accentuated by interviews with historians, experts, and a myriad of military women who share their own accounts and insights. Also available from Dane Hansen are "We Were There," the dramatic account of the Jewish liberation after World War II as told by the liberators themselves, and "Forgotten Heroes," a documentary of the U.S. Marine Corps in Korea.



"The Native Americans," Turner Home Entertainment (404-827-2890), $9.98 each, $59.98 for six-video set.
An overview of the history and current status of the 500-plus Native American tribes makes for both an exhaustive and exhilarating agenda. Archival footage is used to recreate the story of various triumphs and



struggles, but the most compelling testimony comes via members of the tribes themselves who share personal memories and stories in candid interviews. To make the subject more approachable, Turner divides the tribes into different geographic regions of the country, each of which is covered in one of the six videos.

INSTRUCTIONAL

"First Time Home Buyers Manual: A Financial Break Down Of The Entire Home Buying Process," National Real Estate Productions Inc., 60 minutes.



Geared expressly toward the 20- and 30-something generation, this nuts-and-bolts guide to purchasing a first home is highly informative and easy to understand. A representative from a New Jersey mortgage company imparts his knowledge of the current real estate market and the best ways to obtain a good mortgage, while a fictional couple demonstrates what it goes through to get there. The narrator covers a gamut of home-buying issues, from the basics of defining the principal and interest components of a mortgage, to the differences between a condo and a co-op, to explanations of points, down payments, and mortgage insurance. It's time well spent.

"Children Saving Children: Drowning Emergencies," Valiant Educational Videos (800-266-2159), approximately 20 minutes, $19.95.
First in a new series aimed at imparting critical lifesaving skills to children, often the only ones around in times of crisis, concerns itself with what to do in drowning emergencies—specifically, when another child stops breathing due to a swimming mishap. Following guidelines published by the American Medical Association, the program outlines and demonstrates specific situations (a preteen who doesn't know how to swim falling in the pool, a toddler panicking in deep water, etc.) that lead to other children performing CPR and other forms of rescue breathing. This training is critical; unfortunately, it is not portrayed in a manner that will particularly appeal to its intended audience.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 3817 Brighton Court, Alexandria, VA 22305.

Billboard. FOR WEEK ENDING FEBRUARY 25, 1995

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Copyright Owner Manufacturer, Catalog Number	Principal Performers
			★★★ No. 1 ★★★		
1	1	4	**TRUE LIES** (R)	Twentieth Century-Fox FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis
2	3	3	**THE MASK** (PG-13)	New Line Home Video Turner Home Entertainment N4011	Jim Carrey
3	2	7	**THE CLIENT** (PG-13)	Warner Bros. Inc. Warner Home Video 13233	Susan Sarandon Tommy Lee Jones
4	6	4	**WOLF** (R)	Columbia Pictures Columbia TriStar Home Video 71153-5	Jack Nicholson Michelle Pfeiffer
5	4	7	**BLOWN AWAY** (R)	Metro-Goldwyn-Mayer MGM/UA Home Video 105129	Jeff Bridges Tommy Lee Jones
6	25	2	**CLEAR AND PRESENT DANGER** (PG-13)	Paramount Pictures Paramount Home Video 32463	Harrison Ford Willem DaFoe
7	11	3	**THE SHADOW** (PG-13)	Universal City Studios MCA/Universal Home Video 82007	Alec Baldwin Penelope Ann Miller
8	5	7	**RENAISSANCE MAN** (PG-13)	Touchstone Pictures Touchstone Home Video 2754	Danny DeVito
9	7	10	**MAVERICK** (PG)	Warner Bros. Inc. Warner Home Video 13374	Mel Gibson Jodie Foster
10	8	12	**WHEN A MAN LOVES A WOMAN** (R)	Touchstone Pictures Touchstone Home Video 9030	Meg Ryan Andy Garcia
11	9	7	**I LOVE TROUBLE** (PG)	Touchstone Pictures Touchstone Home Video 2983	Julia Roberts Nick Nolte
12	10	13	**SPEED** (R)	Twentieth Century-Fox FoxVideo 8638	Keanu Reeves Dennis Hopper
13	33	2	**IT COULD HAPPEN TO YOU** (PG)	TriStar Pictures Columbia TriStar Home Video 72813	Nicolas Cage Bridget Fonda
14	12	4	**AIRHEADS** (PG-13)	Twentieth Century-Fox FoxVideo 8602	Brendan Fraser Adam Sandler
15	19	3	**TRIAL BY JURY** (R)	Morgan Creek Productions Inc Warner Home Video 13575	Joanne Whalley-Kilmer Armand Assante
16	14	5	**NORTH** (PG)	New Line Home Video Columbia TriStar Home Video 71163	Elijah Wood Bruce Willis
17	17	7	**BABY'S DAY OUT** (PG)	Twentieth Century-Fox FoxVideo 8639	Joe Mantegna Lara Flynn Boyle
18	13	15	**GUARDING TESS** (PG-13)	TriStar Pictures Columbia TriStar Home Video 78703	Shirley MacLaine Nicolas Cage
19	37	2	**KILLING ZOE** (R)	Live Home Video 69988	Eric Stoltz Julia Delpy
20	15	12	**BEVERLY HILLS COP III** (R)	Paramount Pictures Paramount Home Video 32219	Eddie Murphy
21	16	12	**WYATT EARP** (PG-13)	Warner Bros. Inc Warner Home Video 13177	Kevin Costner Dennis Quaid
22	18	24	**FOUR WEDDINGS AND A FUNERAL** (R)	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant
23	23	13	**WITH HONORS** (PG-13)	Warner Bros. Inc Warner Home Video 13079	Joe Pesci Brendan Fraser
24	22	11	**LITTLE BUDDHA** (PG)	Miramax Films Miramax Home Entertainment 2548	Keanu Reeves Bridget Fonda
25	20	13	**CITY SLICKERS II** (PG-13)	Columbia Pictures Columbia TriStar Home Video 71193	Billy Crystal Jack Palance
26	27	6	**SPANKING THE MONKEY** (NR)	New Line Home Video Columbia TriStar Home Video 73853	Jeremy Davies Alberta Watson
27	24	16	**SIRENS** (R)	Miramax Films Miramax Home Entertainment 2557	Hugh Grant Tara Fitzgerald
28	26	11	**GETTING EVEN WITH DAD** (PG)	Metro-Goldwyn-Mayer MGM/UA Home Video 104976	Macaulay Culkin Ted Danson
29	28	15	**THE COWBOY WAY** (PG-13)	Universal City Studios MCA/Universal Home Video 42151	Woody Harrelson Kiefer Sutherland
30	21	17	**THE PAPER** (R)	Universal City Studios MCA/Universal Home Video 82005	Michael Keaton Glenn Close
31	30	6	**THE LAND BEFORE TIME II** (G)	Universal Cartoon Studios, Inc MCA/Universal Home Video 82142	Animated
32	NEW▶		**COLOR OF NIGHT** (R)	Hollywood Pictures Hollywood Home Video 2550	Bruce Willis Jane March
33	29	7	**WAGONS EAST!** (PG-13)	Live Home Video 69991	John Candy Richard Lewis
34	31	3	**WHITE** (R)	Miramax Films Miramax Home Entertainment 3039	Zbigniew Zamachowski Julie Delpy
35	NEW▶		**ROSWELL** (PG-13)	Republic Pictures Home Video 3508	Martin Sheen Kyle MacLachlan
36	32	11	**DREAM LOVER** (NR)	Gramercy Pictures PolyGram Video 8006304453	James Spader Madchen Amick
37	NEW▶		**THE SILENCE OF THE HAMS** (R)	Cabin Fever Entertainment 112	Billy Zane Joanna Pacula
38	35	11	**THE FAVOR** (R)	Orion Pictures Orion Home Video 1275	Elizabeth McGovern Harley Jane Kozak
39	NEW▶		**LITTLE GIANTS** (PG)	Amblin Entertainment Warner Home Video 16200	Rick Moranis Ed O'Neill
40	40	7	**BELLE EPOQUE** (R)	Sony Pictures Classics Columbia TriStar Home Video 79373	Jorge Sanz Fernando Fernan

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

Lucasfilm, Voyager Win Laser Beams

LASER BEAM WINNERS: The Laser Disc Assn. has given its 1995 Laser Beam Awards to two recipients: the Lucasfilm THX laserdisc program and Voyager's Criterion Collection.

Laser Beams go to people or companies who "keep the light focused on laserdisc," says the LDA. The THX quality-control program has helped boost the format in both performance consistency and popularity with consumers. And Criterion has led the way in creating laser special editions, which have become important cultural contributions in their own right, as well as significant extra business for the studios.

Lucasfilm and Criterion will be honored at a special ceremony March 1 at the Shutters On The Beach Hotel in Santa Monica, Calif. Film critic **Leonard Maltin** was last year's Laser Beam honoree.

PIONEER will launch LIVE's "Stargate" (THX, AC-3, widescreen or pan-scan, $44.98) on laserdisc with Dolby multichannel sound on March 14. The sci-fi thriller with **James Spader** and **Kurt Russell** offers Dolby Surround stereo on standard laserdisc players and five channels of digital audio plus a subwoofer on the new generation of AC-3 players.

Laserdisc keeps sounding better and better, as evidenced by the first AC-3 title on the market, Paramount's "Clear And Present Danger" (THX, wide or pan-scan, $44.98). While the sound and picture of the **Tom Clancy** thriller, starring **Harrison Ford, James Earl Jones, Willem Dafoe,** and **Anne Archer,** are outstanding with a regular laser setup, the audio is even more powerful if you've got an AC-3 player and receiver.

REMASTERED FAVORITES: Pioneer is releasing remastered versions of 10 movies on disc, all in wide or pan-scan. "An Officer And A Gentleman," "Witness," "Running Man," and "Air America" were set for January; "Ordinary People," "Heaven Can Wait," "Up In Smoke," "Terms Of Endearment," "Fabulous Baker Boys," and "Reds" are on the slate for February. All of the above will list for $39.98, except for the $44.98 "Reds."

PRICE REDUCTIONS: In more news from Pioneer, the laser distributor has introduced a new "midline" catalog of low-priced discs, with most set at $24.95. To kick it off, prices have been reduced permanently on more than 80 movie titles, including "Bob Roberts," "Carrie," "The Elephant Man," "Kafka," "Rambling Rose," "Reservoir Dogs," "Straight Out Of Brooklyn," "Two Jakes," and "Wayne's World." Pioneer says it will add more titles to the midline catalog every two months.

LASER SCANS™

by Chris McGowan

COLUMBIA TRISTAR will bow the comedy "Blankman" (wide, $34.95), with **Damon Wayans** and **Robin Givens,** on March 7. And don't miss these recent noteworthy releases: **Mike Nichols'** "Wolf," with **Jack Nicholson** and **Michelle Pfeiffer** (wide, $39.95); "Belle Epoque" (wide, $34.95); and "Germinal," with **Gerard Depardieu** (wide, $39.95).

MPI HOME VIDEO has released two TV-movie horror tales on laserdisc: "Frankenstein," with **Robert Foxworth** and **Bo Svenson** (1973, $34.95), and "The Strange Case Of Dr. Jekyll & Mr. Hyde," with **Jack Palance** and **Denholm Elliot** (1968, $34.95).

LUMIVISION's "Inside Hawaiian Volcanoes" (CAV, $29.95) is a notable new addition to the Denver-based label's "Smithsonian Laserdisc Collection." This 25-minute featurette takes the viewer on a tour of lava flows and volcanoes and affords a rare glimpse of the inner workings of the Earth.

IMAGE launches "A Simple Twist Of Fate," with **Steve Martin** (wide, $39.99), and "Wes Craven's New Nightmare," with an audio commentary by director **Wes Craven** (wide, extras, $39.99), on March 28. Also coming this spring: a special edition of "The Day The Earth Stood Still," an uncut "Chushingura" (wide, $69.99), and a "Gunga Din" collector's edition (extras, $59.99) with an extensive supplementary section. **Woody Allen's** "Bullets Over Broadway" has been postponed until late May.

'KIDS FIRST!' GUIDES VID RETAILERS

(Continued from page 129)

time, 'Is this a good movie for kids?' or 'What do you recommend?,' " says Suncoast president Gary Ross. "So for us, this is a consumer program that the customers have asked for, although not necessarily by name. It comes down to being able to offer an alternative choice for kids' viewing, helping the customer understand that these are acceptable, nonviolent titles." He expects the campaign to become a permanent program.

The campaign is being underwritten by National Video Resources, an initiative of the Rockefeller Foundation that helps high-quality productions gain greater visibility in the marketplace.

Suncoast's participation represents a triumph for the nonprofit Coalition, formed in Santa Fe, N.M., in 1991 to identify outstanding children's titles and create merchandising campaigns to allow parents to easily recognize these titles in stores (Billboard, Jan. 29, 1994). "This is the first time that a national retail chain has made all of the 'Kids First!' titles easily available to the consumer," says Coalition president Ranny Levy.

The value of the "Kids First!" program is that it draws attention to lesser-known quality titles, Levy says. "This is a very hit-driven business, so consequently many fabulous children's programs fall by the wayside.

"So if it's not a feature film, if it's not on TV, if it doesn't have Mickey Mouse-ears on the box, parents don't know what it is. The 'Kids First!' project gives 'brandedness' to those titles that would get lost in the marketing jungle."

The Suncoast program has several facets. Ten-by-8-foot signs in the children's section will feature the "Kids First!" logo and the phrase "Look for this symbol for quality children's video." Pamphlets will be available explaining the program and listing every title endorsed by the Coalition, with recommended ages and price information. Endorsed titles in-store will be flagged with a "Kids First!" sticker.

Suncoast did not separate the "Kids First!" titles into a special section because that would be too confusing for customers, says Archie Benike, managing director of marketing. "Most of these titles are in categories that have already been clearly defined in our stores, whether it be the family section, the animation section, the educational, or the spiritual. People are used to those familiar sections. This way, they can browse the way they always do, but they'll notice the 'Kids First!' sticker."

Separating the videos would also be confusing because, as Ross points out, "There are many other acceptable kids titles that are not necessarily part of the 'Kids First!' program, such as Disney."

The list is not all-inclusive because it is limited to titles that studios submit for review. "I don't know why [Disney] hasn't submitted anything. Maybe they feel they don't need to, since Disney already has such a strong presence in the marketplace," says Levy.

Of the 375 titles endorsed by the Coalition, Suncoast stores on average carry about 60%. Benike says, "It varies from store to store, based on each store's sales and demographics." Generally, the titles not carried are "from smaller vendors we don't have contact with, or are titles not big enough for placement in all our stores," Ross says. All "Kids First!" videos will be available via Suncoast's 24-hour toll-free number.

"Kids First!" is not a familiar name to most parents, but header cards and pamphlets will educate them about the

(Continued on next page)

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Billboard. FOR WEEK ENDING FEBRUARY 25, 1995

Top Music Videos™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
			★★ NO. 1 ★★			
1	1	49	**LIVE AT THE ACROPOLIS ▲²** Private Music BMG Video 82163	Yanni	LF	19.98
2	2	12	**HELL FREEZES OVER ▲** Geffen Home Video 39548	Eagles	LF	24.98
3	3	20	**BARBRA-THE CONCERT ▲²** Columbia Music Video SMV Enterprises 24 V50115	Barbra Streisand	LF	24.98
4	4	13	**LIVE! TONIGHT! SOLD OUT!! ▲** Geffen Home Video 39541	Nirvana	LF	24.98
5	5	71	**OUR FIRST VIDEO ▲⁴** Dualstar Video BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
6	7	24	**THE 3 TENORS IN CONCERT 1994 ▲⁴** Atlantic Records Inc. WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
7	6	22	**BOYZ II MEN THEN II NOW ●** Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
8	10	12	**WOODSTOCK '94** PolyGram Diversified Ent PolyGram Video 8006333673	Various Artists	LF	24.95
9	8	13	**JANET ●** Virgin Music Video 77796	Janet Jackson	LF	19.98
10	9	4	**LIVE AT THE MAX** PolyGram Video 8006332193	Rolling Stones	LF	19.95
11	11	43	**LIVE** Curb Video 177706	Ray Stevens	LF	16.98
12	12	12	**LIVE CONCERT HOME VIDEO** Epic Music Video SMV Enterprises 19 V50114	Sade	LF	19.98
13	15	15	**BIG ONES YOU CAN LOOK AT ●** Geffen Home Video 39546	Aerosmith	LF	24.98
14	14	95	**COMEDY VIDEO CLASSICS ▲²** Curb Video 177703	Ray Stevens	LF	16.98
15	13	16	**THE GATE TO THE MIND'S EYE ▲** Miramar Images Inc. BMG Video 80101-3	Thomas Dolby	LF	19.98
16	17	139	**THIS IS GARTH BROOKS ▲⁴** Liberty Home Video 40038	Garth Brooks	LF	24.98
17	16	38	**THE SIGN ●** Arista Records Inc. BMG Video 15728	Ace Of Base	SF	9.98
18	18	68	**LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲** Arista Records Inc 6 West Home Video 15725-3	Alan Jackson	LF	14.98
19	20	18	**WAR PAINT-VIDEO HITS** BMG Video 66284	Lorrie Morgan	SF	12.95
20	19	16	**CROSS ROAD ●** PolyGram Video 8006367773	Bon Jovi	LF	19.95
21	22	13	**THE RECORD COMPANY MADE ME DO IT** Columbia Music Video SMV Enterprises 12 V50116	Mary Chapin Carpenter	SF	12.98
22	21	128	**REBA IN CONCERT ●** MCA Records, Inc. MCA Music Video 10380	Reba McEntire	LF	14.98
23	25	70	**GREATEST HITS ●** MCA Records, Inc MCA Music Video 10932	Reba McEntire	LF	19.98
24	24	63	**LIVE SHIT: BINGE & PURGE** Elektra Entertainment 5194	Metallica	LF	89.98
25	26	38	**INDIAN OUTLAW ●** Curb Video 77708	Tim McGraw	LF	9.98
26	23	63	**MARIAH CAREY ▲** Columbia Music Video SMV Enterprises 19 V49179	Mariah Carey	LF	19.98
27	27	21	**SABOTAGE** Capitol Video 77787	Beastie Boys	LF	16.98
28	30	24	**KISS MY A** ● ●** PolyGram Video 8006323093	Kiss	LF	19.95
29	39	95	**DELICATE SOUND OF THUNDER ▲⁴** Columbia Music Video SMV Enterprises 24 V-49019	Pink Floyd	LF	24.98
30	28	15	**I SEE IT NOW** WarnerVision Entertainment 50744-3	Tracy Lawrence	LF	12.98
31	33	105	**I STILL BELIEVE IN YOU ▲** MCA Records, Inc. MCA Music Video 10679	Vince Gill	SF	9.98
32	29	12	**FIELDS OF GOLD, THE BEST OF STING 1984-1994** A&M Video PolyGram Video 4400896233	Sting	LF	19.95
33	36	38	**ZOO TV: LIVE FROM SYDNEY** Island Video PolyGram Video 8006313733	U2	LF	19.95
34	40	19	**SECRET WORLD LIVE** Geffen Home Video 39547	Peter Gabriel	LF	24.98
35	RE-ENTRY		**BUILDING THE HOUSE OF LOVE** A&M Video PolyGram Video 4400896213	Amy Grant	LF	19.95
36	RE-ENTRY		**VIEUPHORIA** Virgin Music Video 77788	Smashing Pumpkins	LF	19.98
37	34	44	**KICKIN' IT UP ●** WarnerVision Entertainment 50656-3	John Michael Montgomery	SF	12.98
38	32	28	**THE HOME VIDEO ●** Arista/LaFace Records BMG Video 25727	Toni Braxton	LF	12.98
39	38	105	**BEYOND THE MIND'S EYE ▲²** Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
40	RE-ENTRY		**LIVE AT THE EL MOCAMBO ●** Epic Music Video SMV Enterprises 19 V-49111	Stevie Ray Vaughan	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles, ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles. ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991. ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991 LF long-form SF Short-form. VS Video single. ©1995, Billboard/BPI Communications.

'KIDS FIRST!'

(Continued from preceding page)

program, says Benike. "The more exposure we give it, the more the brand recognition will come. I think the strength of the program will be the catalog of 'Kids First!' titles. It's a tool we can hand to them. They can take it home and look through it."

For its part, the Coalition will support the campaign with "a huge mailing" to consumer publications and parenting magazines, says Levy.

Levy is setting up similar programs with some independents around the country, including Salzer's in Ventura, Calif., and Plaza Video outside New York City. Last year, Kmart did a 30-day "Kids First!" trial program in 800 stores and plans to repeat it this fall, Levy says. She also is talking to Trans World Music about a possible campaign.

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Billboard®

FOR WEEK ENDING FEBRUARY 25, 1995

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	24	3	THE SHADOW	Universal City Studios MCA/Universal Home Video 42197	Alec Baldwin Penelope Ann Miller	1994	PG-13	34.98
2	1	13	SPEED	Twentieth Century-Fox Image Entertainment 8638	Keanu Reeves Dennis Hopper	1994	R	29.98
3	NEW ▶		CLEAR AND PRESENT DANGER	Paramount Pictures Pioneer LDCA, Inc. 32463	Harrison Ford Willem DaFoe	1994	R	44.98
4	2	17	JURASSIC PARK ◇	Amblin Entertainment MCA/Universal Home Video 41829	Sam Neill Laura Dern	1993	PG-13	44.98
6	6	6	BLOWN AWAY	Metro-Goldwyn-Mayer Pioneer/Image Ent. ML105129	Jeff Bridges Tommy Lee Jones	1994	R	44.98
9	3	14	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Pictures Image Entertainment 1524	Animated	1937	R	49.99
6	6	6	THE CLIENT	Warner Bros. Inc. Warner Home Video 13233	Susan Sarandon Tommy Lee Jones	1994	PG-13	39.98
6	14	34	TOTAL RECALL	Carolco Home Video Pioneer LDCA, Inc. 68901-WS	Arnold Schwarzenegger	1990	R	39.95
9	6	3	MAVERICK	Warner Bros. Inc. Warner Home Video 13374	Mel Gibson Jodie Foster	1994	PG	39.98
10	RE-ENTRY		THE RUNNING MAN	TriStar Pictures Pioneer LDCA, Inc. 1260	Arnold Schwarzenegger	1987	R	39.98
12	NEW ▶		LIFEFORCE	MGM/UA Home Video Pioneer/Image Ent. ML105117	Steve Railsback Peter Firth	1985	R	39.98
12	11	3	THE NIGHTMARE BEFORE CHRISTMAS	Touchstone Pictures Image Entertainment 3603	Animated	1993	PG	29.99
10	14	21	ALADDIN	Walt Disney Pictures Image Entertainment 1662	Animated	1992	G	49.99
14	9	31	TOMBSTONE	Hollywood Pictures Image Entertainment 2544	Kurt Russell Val Kilmer	1993	R	49.99
15	15	27	WITNESS	Paramount Pictures Pioneer LDCA, Inc. WS1736	Harrison Ford Kelly McGillis	1985	R	39.95
16	12	7	EAGLES: HELL FREEZES OVER	Geffen Home Video Image Entertainment 3061	Eagles	1994	NR	39.99
17	13	21	THE CROW	Miramax Films Image Entertainment 3034	Brandon Lee	1994	R	39.99
18	NEW ▶		ROLLING STONES: LIVE AT THE MAX	PolyGram Video Image Entertainment 2968-6	Rolling Stones	1991	NR	39.99
19	NEW ▶		TRUE LIES	Twentieth Century-Fox Image Entertainment 8640-85	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	49.98
20	8	3	HARD BOILED	The Criterion Collection The Voyager Company 1397	Chow Yun-Sat Tony Leung	1993	R	124.95
21	NEW ▶		WOLF	Columbia Pictures Columbia TriStar Home Video 7115-6	Jack Nicholson Michelle Pfeiffer	1994	R	39.95
22	7	5	RENAISSANCE MAN	Touchstone Pictures Touchstone Home Video 2754	Danny DeVito	1994	PG-13	39.99
23	17	7	THE SOUND OF MUSIC ◆	Twentieth Century-Fox Image Entertainment 4267	Julia Andrews Christopher Plummer	1965	G	124.98
24	18	21	SCHINDLER'S LIST ◇	Amblin Entertainment MCA/Universal Home Video 41927	Liam Neeson Ben Kingsley	1993	R	44.98
25	19	5	THE LAND BEFORE TIME II	Universal Cartoon Studios, Inc. MCA/Universal Home Video 42142	Animated	1994	G	24.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of $9 million at suggested retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

THIS WEEK...

Following just two weeks after the release of their first boxed set, Spanky and his gang are back with *The Little Rascals: Volume 2* (ID2789CF; $124.99). This remastered set of rare Rascal's classics totals a whopping 431 minutes of non-stop laughs, all hosted by Leonard Maltin of TV's "Entertainment Tonight". And if it's laughs you're after, be sure and drop in on Ralph, Alice, Ed and Trixie for *The Honeymooners: Volume 1* (8127-80; $124.98) from FoxVideo. This 5-Disc set features the first 19 episodes of the classic television comedy and will be followed by *Volume 2* (8128-80; $124.98), which contains an additional 20 episodes!

On the subject of classics, the Criterion Collection CAV edition of Powell and Pressburger's acclaimed adaptation of *The Red Shoes* (CC1401L; $124.95) recently danced into stores; it's a winner! Featuring audio commentary from star Moira Shearer, director of photography Jack Cardiff (who personally supervised the transfer), Martin Scorsese and others, this stellar Technicolor epic contains all of the bonus extras that Criterion discs have become known for. It remains today, 47 years later, *the* definitive three-strip Technicolor production of all time...and a great story to boot!

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(Continued on page 136)

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Update

LIFELINES

BIRTHS

Girl, Hannah Marie, to **Dave** and **Brenda Witzig**, Jan. 18 in Chicago. He is Midwest regional director for Cema.

Boy, Alexandre James, to **Doug** and **Cheryl Breitbart**, Jan. 30 in New York. He is president of Centurion Records, VP of CD-ROM company Cybertour Inc., and an entertainment attorney.

Girl, Grace Catherine, to **Tim** and **Monica Fought**, Feb. 1 in Indianapolis. He is account executive at WFMS Indianapolis.

Girl, Hannah Catherine, to **Billy** and **Cathy Dean**, Feb. 7 in Nashville. He is a country artist on Liberty Records.

MARRIAGES

Chris Poteat to **Michele Linsalata**, Feb. 18 in Atlanta. He is warehouse manager for Uni Distribution there. She is senior assistant manager for Blockbuster Music.

DEATHS

Art Taylor, 65, Feb. 6 in New York. Taylor was a pioneering bebop drummer (see Blue Notes, page 40). He began his career in the late '40s in New York, joining a group that included Sonny Rollins, Jackie McLean, and Percy Heath. In the '50s and early '60s, he recorded approximately 100 sessions for the Blue Note and Prestige labels, performing with such jazz greats as Charlie Parker, John Coltrane, Bud Powell, Coleman Hawkins, Miles Davis, Thelonious Monk, Art Farmer, Gene Ammons, Donald Byrd, and Stanley Turrentine. He is heard on many celebrated albums including Coltrane's "Giant Steps" and Davis' "Miles Ahead." He also led groups and recorded under his own name.

He moved to France in 1963 and lived there until 1970, when he moved to Belgium. During this period, he published the book "Notes And Tones," a collection of interviews with other jazz musicians. He returned to New York in 1980, and in the late '80s he performed regularly with his band Taylor's Wailers, which recorded for the Enja and Verve labels. The band featured young artists including Jacky Terrason, Marc Cary, Abraham Burton, and Willie Williams. Taylor is survived by his daughter, Sylvie.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

CALENDAR

FEBRUARY

Feb. 22-25, **37th Annual NARM Convention**, San Diego Marriott and Convention Center, San Diego. 609-596-2221.

Feb. 25-28, **Audio Engineering Society 98th Convention**, Palais de Congres, Paris. 212-661-8528.

Feb. 27, **NARAS MusiCares "Person Of The Year" Dinner Honoring Tony Bennett**, Universal Hilton, Los Angeles. 310-392-3777.

MARCH

March 1, **37th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

March 1-4, **Country Radio Seminar**, Opryland Hotel, Nashville. 615-327-4487.

March 8-12, **ITA 25th Anniversary Spring Seminar on "The Converging World Of Entertainment, Information and Delivery Systems,"** Westin Mission Hills Resort, Rancho Mirage, Calif. 212-643-0620.

March 13, **Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-858-8232.

March 20-26, **Canadian Music Week '95**, various locations, Toronto. 416-695-9236.

March 21-25, **Winter Music Conference**, Fontainbleau Hilton, Miami. 305-563-4444.

March 22, **American Jewish Committee 1995 Music-Video Division Human Relations Award Dinner**, honoring Alliance Entertainment Corp. co-president/COO Jerry Bassin, Plaza Hotel, New York. Lenny Myron, 212-751-4000 x338.

GOOD WORKS

EASTER SEAL TELETHON: The National Easter Seal Society is launching a new "theme" segment approach to its Easter Seal TV fund-raising efforts, which are being broadcast live March 4 and 5 from the Pasadena Civic Auditorium. Music-oriented segments will include "Soul Celebration," featuring **the Commodores** and **the Spinners**; "Music City Round-Up," featuring **Trisha Yearwood, Suzy Bogguss, the Gibson Miller Band**, among others; "Lift Your Spirits," featuring **Ken Medema**; and "Great Entertainers," with artists to be announced. The National Easter Seal Society is a nonprofit, community-based health agency dedicated to helping people with disabilities achieve independence. For more info, contact **Karen Shein** at 212-727-8444 or fax 212-727-9006.

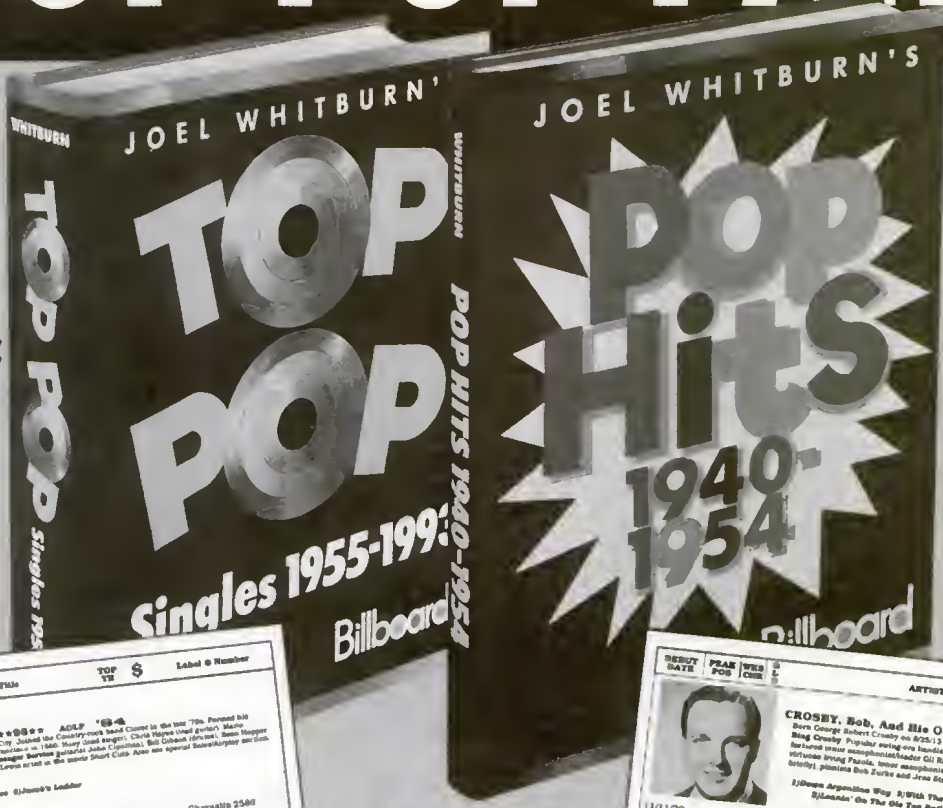
FIGHTING AIDS: LIFEbeat, the music-industry group fighting AIDS, will honor Spin magazine publisher **Bob Guccione Jr.** at a fund-raising "Power Breakfast" at Barney's mad. 61 restaurant in New York March 9. Tickets are $250 each and can be purchased by calling LIFEbeat at 212-245-3240 . . . In another LIFEbeat project, **Warner Bros.** band **Porno For Pyros**, along with **Ned's Atomic Dustbin, Biohazard, Face To Face**, and **the Goats**, will headline WARP's second annual "Board AID" fund-raiser March 15 at Snow Summit Ski Resort in Big Bear, Calif. Last year's event raised more than $50,000 for organizations located in major metropolitan areas heavily affected by AIDS. Prior to the event, a kickoff concert of alternative artists will be held March 12 at the Palladium in Los Angeles featuring **Anthrax, the Mighty Mighty Bosstones**, and **KORN**. For more info, contact **Jody Miller** or **Susan Burkat** 212-532-4099.

TOP POP PAIR

Joel Whitburn's TOP POP SINGLES 1955-1993

An Artist-By-Artist Listing Of Every Title To Debut On The "Hot 100" & Billboard's Pop Singles Charts From January 1, 1955 Through December 31, 1993.

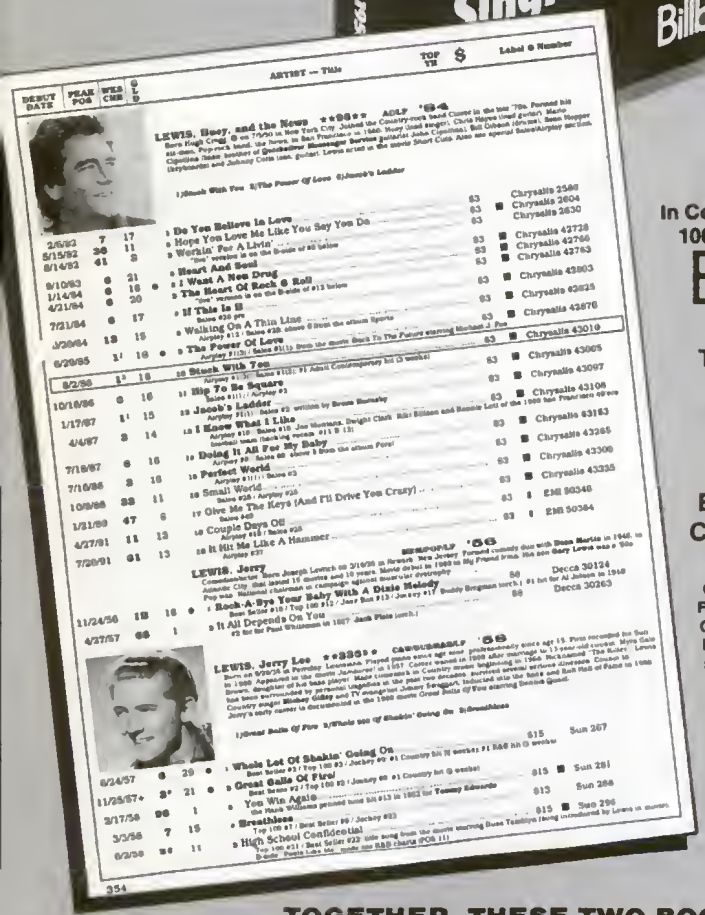
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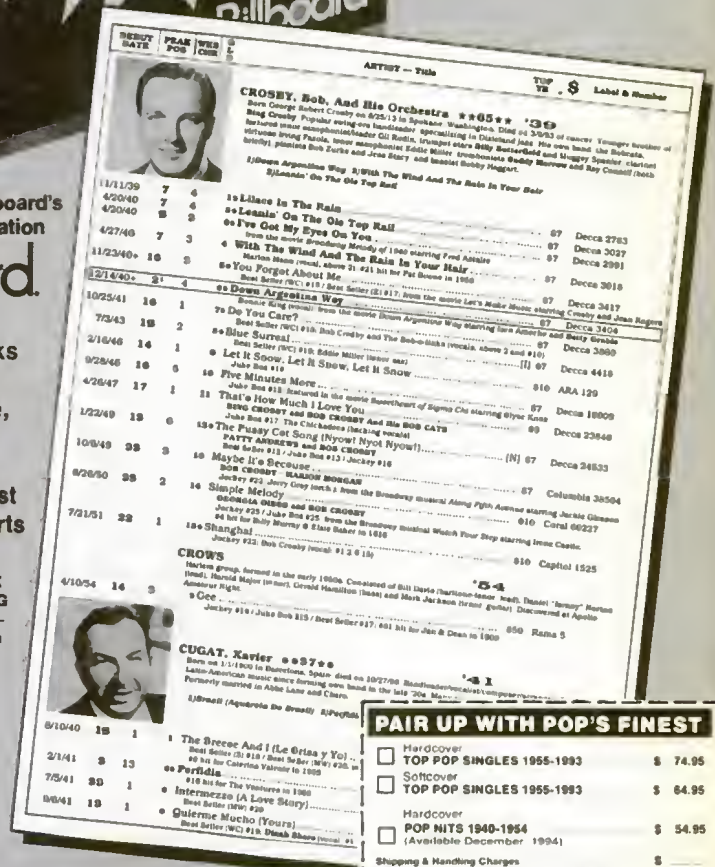


Joel Whitburn's POP HITS 1940-1955

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5,000 Religious Broadcasters Meet

Times Have Changed, But Message Hasn't

■ BY DEBORAH EVANS PRICE

NASHVILLE—Beliefs mingled with business, and tradition met technology, as thousands of registrants gathered at the 52nd annual National Religious Broadcasters Convention at the Opryland Hotel in Nashville Feb. 11-14. Radio and television broadcasters from around the world met for educational sessions, committee meetings, a sampling of the latest in Christian entertainment, and to check out one another's wares in the exhibit hall.

The theme of the gathering was "An Unchanging Message To A Changing World," and educational seminars covered a wide range of topics, including management ethics, selling solutions vs. selling spots, the state of Christian music, legal issues that concern Christian broadcasters, and the new information superhighway and its effects on religious broadcasters.

'The technology is continually changing, and we need to stay on the cutting edge of that'

"One of the biggest things we're seeing in the increased feeding of programs via satellite," NRB chairman Robert Straton said of the changes religious broadcasters are making in their practices. "Some of the largest broadcasts like 'Focus On The Family,' which is now on about 2,200 stations, and many, many others are sending the programs via satellite feed . . . I think with the refinement of radio—with digital and DAT and the cleaner sound—it's becoming more and more evident we want to keep up with the industry and have our programs as clean as a whistle. I think the industry is pushing us to make a better product."

Concern for creating a better product by keeping up with all the current technological advances was also evident in the exhibit hall, where NRB director of conventions and exhibits Michael Glenn reported a resurgence in broadcast-equipment vendors. According to Glenn, approximately 20% of the exhibit hall (41 booths) consisted of equipment manufacturers and suppliers. One quarter of those exhibitors were newcomers to NRB.

"There's a lot of talk about all the things that are happening digitally, people making conversions from tape to digital automation and satellite systems," Morningstar Radio Network program director Rich Tiner said. "There's a big buzz about people coming of age technologically."

Greg Johnson, program director at WCVO Columbus, Ohio, agreed. "Our own station just recently advanced into the computer operation," he said. "We're about halfway there . . . Sound quality is a large concern of mine. The technology is continually changing, and we need to stay on the cutting edge of that and stay up to date as much as possible."

MONEY A PRIMARY CONCERN

To be able to afford that technology, money is a prime concern to religious broadcasters, and several of the education sessions dealt with sales and fund raising.

Radio members comprise 73% of the NRB's 818 members, and the majority of those are noncommercial stations. For the benefit of those broadcasters, there was a noncommercial round-table discussion that addressed fund-raising and management issues. For commercial stations there were two "Mini Sales Boot Camp" sessions: one titled "Selling Solutions vs. Selling Spots" and the other billed as "Overcoming Format Objections to Get the Sale."

During the latter session, Salem Radio's Bob Bounds urged sales people to be competitive with secular stations by utilizing the same tools and communicating on the same level. "We need to encourage our sales people to speak the same language—using terms like sales point, self talker, [and] back list inventory," he said. "If our sales people aren't speaking the same language, they won't get the time of day" from potential advertisers.

In addition to educational seminars and exhibit-hall action, this year's NRB participants were entertained by some of Christian music's top talent, including Ricky Skaggs, Bill Gaither, Janet Paschal, Susie Luchsinger, Friends IV, Michael W. Smith, and Phillips, Craig & Dean. In addition to the music offerings, there were numerous guest speakers including Jack Hayford, Elisabeth Elliot, and Dr. Adrian Rogers, who provided a stirring, opening-night message encouraging broadcasters to stand by the truth.

NO PLATFORM FOR PRESIDENT

One speaker not present was President Clinton, and the NRB made it pointedly clear he was not invited. A statement issued to the press read: "In recent years, it has been the decision of the National Religious Broadcasting (NRB) leadership to invite the President of the United States to address the annual convention. This has always been a nonpartisan choice, with both Republican and Democratic presidents participating. However, for the 1995 convention, it is the decision of the NRB executive committee that no invitation will be extended. During a White House briefing with Baptist leaders and religion journalists in October, President Bill Clinton reiterated his position on the issues of abortion and homosexuality by claiming the Bible is 'ambiguous' about them. Statements such as these reaffirm our decision to withhold an invitation to address our convention from the President . . . We cannot give a platform to a leader who so aggressively supports and puts forth policies and positions which are blatantly contrary to scriptural views."

Participants at NRB obviously represented broadcasting's most conservative side, but in talking to attendees, it was obvious the theme of the convention rang true—the message being conveyed doesn't change, but the messengers are moving into the '90s.

Preregistration was up significantly from 1,900 last year to 2,400 at the same point this year, and on-site registration was also brisk. At the close of the day on Monday, paid registration was at 3,969, and NRB officials expected total attendance to top 5,000 by the end of the convention.

Next year's National Religious Broadcasters Convention will be held Feb. 3-6 in Indianapolis.



Who's Who. For a recent taping of FOX-TV's "New York Undercover," radio jocks from all over the country were flown in for mass cameos. In front row, from left, are Sam The Limo Man, WPOW Miami; Michael DeLorenzo, "New York Undercover"; Bruce Barber, WPLR New Haven, Conn. Second row: Al Sylk, WAMO Pittsburgh; Tony Fields, WKKV Milwaukee; Big Mika Johnson, WXYV Baltimora; Casper, WPGC Washington, D.C.; Shelly Wade, KBXX Houston; Lankford "the Man" Stephens, WZAK Cleveland; Guy Black, WTLC Indianapolis; Alfredas, KJMZ Dallas; Mason, WJLB Detroit; Eric Mychaels, KMJM St. Louis. Third row: Mike Reeves, WMTX Tampa, Fla.; Nate Quick, WPEG Charlotte, N.C.; Kid Cruz, WXXL Orlando, Fla.; Albie Dee, WPGC Washington, D.C.; Golden Boy, WUSL Philadelphia; Double Barrell Daryl, KMEL San Francisco; Bill Abbate, WBCN Boston; Bnan Smith, WPLR; Tone E. Flye, KDWB Minneapolis; Eric Powers, KUBE Seattle. Back row: Frankie "Hollywood" Rodriguez, WBBM-FM Chicago; and Benji Esponoza, WBBM-FM.

Top 40 Is Top Listener Format In Survey

News, Talk, N/T Categories Round Out The Top Four

■ BY PHYLLIS STARK

NEW YORK—For major-market radio listeners, top 40/rhythm appears to be the format of choice. A new study of national format trends, conducted by Chicago-based ratings company AccuRatings, found that format to be the favorite among nearly 40,000 major-market listeners surveyed.

It was followed in the study by the news and talk formats, which scored second and third place, respectively, and news/talk (a separate format that combines elements of both), which was the fourth most popular among the 12-plus audience. Rounding out the top 10 were: mainstream R&B, Spanish, top 40/mainstream, oldies, modern rock, and album rock.

If the news, talk, and N/T categories had been combined, the total share would have been the top format in the study. Similarly, if mainstream country and new country had not been divided into separate genres, the country format would have placed third in ranking. As separate entities, mainstream country ranked No. 11, while new country was No. 18.

Not surprisingly, the AccuRatings study found the burgeoning '70s oldies format and the much-ballyhooed modern rock format to be the fastest growing of the 35 formats tracked for audience preference.

Broken down into individual demographic groups, top 40/rhythm remained No. 1 among teens and 18- to 24-year-olds, but relinquished that slot to Spanish in the 25-34 demo, oldies in the 35-44 and 45-54 demos, and news in the 55-64 and 65-plus age groups.

The study examined radio-listening behavior, by format, of consumers in eight of the top 10 radio markets during the summer 1994 AccuRatings survey period. The markets included in the study are New York, Los Angeles, Chicago, San Francisco, Philadelphia, Detroit, Dallas, and Boston. The AccuRatings data is based on interviews with 39,980 radio listeners.

The National Format Trends study was set to be presented, with a limited run of 200 copies distributed Feb. 16, at the Radio Advertising Bureau conference in Dallas.



California Dreamin'. Marcury recording artists and album alternative favorites Lowen & Navarro recently visited KSCA Los Angeles for an in-studio performance. Pictured, from left, are Don Coddington, Mercury promotion; Dan Navarro; KSCA PD Mike Morrison; MD Merilee Kelly; band manager Mika Gormley; Eric Lowen; and band member Phil Parlapiano.

Radio One Launches Two-Satellite Modern Rock Format

LOS ANGELES—Avon, Colo.-based Radio One is embarking on an aggressive marketing campaign to potential affiliates for its 24-hour modern rock format called Format One, which officially bowed in October. The company also is gearing up for the debut of its new hot country format in April.

Radio One originally syndicated s 24-hour album alternative format, but opted to flip to modern rock because of the format's growth potential, says Radio One managing partner **Cliff Gardiner**.

"We did a good bit of research, and it looked like alternative rock is really gaining in popularity faster than AAA," he says.

The format's core artists are **R.E.M., U2, Sting, Pearl Jam,** and **Talking Heads**.

Here's a sample afternoon-drive hour: "Bang And Blame," R.E.M.; "Love My Way," **Psychedelic Furs**; "Plush," **Stone Temple Pilots**; "Under The Bridge," **Red Hot Chili Peppers**; "Hold My Hand," **Hootie & the Blowfish**; "Walk On The Ocean," **Toad The Wet Sprocket**; "No Excuses," **Alice In Chains**; "Possession," **Sarah McLachlan**; "People Are People," **Depeche Mode**; and "Walking On The Moon," **the Police**.

"This month we're starting to market to affiliates, and we're getting a much better response with the alternative offering," Gardiner says.

The advantage Format One has over Major Network's modern rock offering "The Exxit" is that Format One has a second satellite to feed four to five localized custom bits to affilistes per hour, says Gardiner.

"It's the only way to really localize other stations," he says. "We charge a higher affiliate fee, but we also offer a menu with traffic, news, weather, commercial production, and we monitor transmitters."

Gardiner says if affiliates pick up all selections on the menu, the fee is approximately $4,000 a month.

Format One's five Colorado affiliates, all owned by Gardiner and positioned as "The Mountain," are KIDN Steamboat Springs, KKYY Gunnison, KSMT Breckenridge, KSNO Aspen, and KZYR Vail. The other two affiliates are KSKI-FM Sun Valley, Idaho, and KMGW Casper, Wyo.

As for the hot country format, it will be offered in the same way as the modern rock format with the second satellite feed for better localization.

AROUND THE INDUSTRY

The legendary **Wolfman Jack** is offering to pay $5,000 for old air-checks from his work at XERF-AM in Mexico. It seems with his upcoming Time Warner book this summer, there is heightened interest in recovering his early tapes. The latest affiliates for his Liberty Radio Network show include WGGR Indianapolis and WAWC Syracuse, Ind. Also, check him out on FOX-TV's "Married With Children" on Sunday (19).

Ludlow Porch, formerly with WSB-AM Atlanta, is offering his own weekday talk show via his newly created FunSeeker's Network. The midday show had been airing on approximately 40 stations in the Southeast on Galaxy VI, and beginning March I it will be available on Galaxy IV transponder three. The show is broadcast live from Suwanee, Ga., home of the Atlanta Falcons, where fans can see the show live while dining at the Falcon Inn and Conference Center restaurant.

To bring in affiliates, Porch is offering to wash their managers' cars.

MJI Broadcasting's "Bedtime With Barney" moves up from Sunday evenings to five nights a week on WDOZ Detroit. The show celebrates its first anniversary this month.

Public Radio International's "Marketplace" opens shop in Germany with a bureau in Berlin. **Caroline Wyatt**, who reported from Germany for BBC World Service Television, will head up the office.

Broadcast Programming is offering affiliates a 15-hour '70s edition of the classic Drake-Chenault "History Of Rock And Roll" program, hosted by **Bill Drake**. BP production manager **Mark Ford**, who produced the original, edited and reformatted the '70s version. It is available on reel tape and CD.

SportsFan Radio Network added 23 new affiliates, including KENO Las Vegas, WDEL Wilmington, Del., and WLVL Buffalo, N.Y.

WKGF-AM Arcadia, Fla., has dropped its southern gospel format for Morningstar Radio Network's Christian country music format, "High Country." Meanwhile, WKGF-FM dropped its satellite-delivered Christian AC format for Morningstar's "Pure AC" format.

In addition, WLKX Forest Lake, Minn., flips from ABC/Satellite Music Network's country format to Morningstar's "Today's Christian Music" format.

Former KRTH Los Angeles AE **Nancy Brazil** joins MediaAmerica as Managing Director, Western region, while former ABC Radio Networks research analyst **Marty Boettcher** joins the company as manager of affidavit retrieval. Also, **Susan Garone**, MediaAmerica's VP, research, adds VP duties in the company's media services department.

KNAC Los Angeles weekender **Michelle Parisi** joins Global Sstellite Network as an affiliate relations rep. She's also looking for a part-time air shift and can be reached at 310-264-0388.

Lori Martin leaves her associate producer post at National Public Radio's "E-Town" to join KBCO Denver as promotion director. She replaces **Melissa Mizer**, who exits to be promotion director at sister station KHOW Denver.

"E-Town" is looking to fill Martin's job, which mostly entails booking artists and handling public relations.

Roger Wolski joins Radio Spirits Inc., which produces old-time radio programs and recordings, as digital editor. He was a program producer at Bonneville Broadcasting.

NETWORKS AND SYNDICATION

by Carrie Borzillo

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THIS WK.	LAST WK.	2 WKS. AGO	WKS ON	TITLE / LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	2	9	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	◆ MADONNA 2 weeks at No. 1
2	2	1	11	LOVE WILL KEEP US ALIVE GEFFEN ALBUM CUT	◆ EAGLES
3	4	5	13	IN THE HOUSE OF STONE AND LIGHT MERCURY 856 940	◆ MARTIN PAGE
4	3	3	17	YOU GOTTA BE 550 MUSIC 77591	◆ DES'REE
5	5	4	23	I'M THE ONLY ONE ISLAND 854 068	◆ MELISSA ETHERIDGE
6	6	6	14	THE SWEETEST DAYS WING 851 110/MERCURY	◆ VANESSA WILLIAMS
(7)	9	9	14	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
(8)	8	8	11	ON BENDED KNEE MOTOWN 860 244	◆ BOYZ II MEN
9	7	9	20	ALWAYS MERCURY 856 227	◆ BON JOVI
(10)	12	14	14	MENTAL PICTURE SBK 58073/EMI	◆ JON SECADA
(11)	14	15	14	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
(12)	14	21	6	EVERLASTING LOVE EPIC 77756	◆ GLORIA ESTEFAN
(13)	43	11	14	NOTHING LEFT BEHIND US CAPITOL ALBUM CUT	RICHARD MARX
14	14	32	43	IF YOU GO SBK 58169/EMI	◆ JON SECADA
				★★★ AIRPOWER ★★★	
(15)	22	—	—	YOU GOT IT ARISTA 1-2795	◆ BONNIE RAITT
16	11	10	26	I'LL MAKE LOVE TO YOU MOTOWN 2357	◆ BOYZ II MEN
17	14	14	13	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP
				★★★ AIRPOWER ★★★	
(18)	21	22	10	SUKIYAKI NEXT PLATEAU/LONDON 857 687/ISLAND	◆ 4 P.M.
19	11	16	44	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
20	14	12	25	ALL I WANNA DO A&M 0732	◆ SHERYL CROW
21	18	14	39	TURN THE BEAT AROUND CRESCENT MOON 77630/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
22	21	23	28	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
(23)	21	21	6	LOOK WHAT LOVE HAS DONE MCA 54971	PATTY SMYTH
(24)	24	28	9	YOU DON'T KNOW HOW IT FEELS WARNER BROS. 18030	◆ TOM PETTY
25	25	21	21	SECRET MAVERICK/SIRE 18035/WARNER BROS.	◆ MADONNA
26	26	21	7	ALWAYS AND FOREVER LV 77735/EPIC	◆ LUTHER VANDROSS
(27)	30	14	7	HOW DID I GET BY WITHOUT YOU IMAGO 29091	JOHN WAITE
28	23	16	14	WHEN WE DANCE A&M 0846	◆ STING
29	28	31	9	LITTLE BITTY PRETTY ONE ELEKTRA ALBUM CUT/EEG	◆ HUEY LEWIS & THE NEWS
30	32	28	14	PICTURE POSTCARDS FROM L.A. SBK 58238/EMI	◆ JOSHUA KADISON
(31)	38	14	9	I KNOW COLUMBIA 77750	DIONNE FARRIS
(32)	40	—	7	IF I WANTED TO ISLAND 854 238	◆ MELISSA ETHERIDGE
33	38	38	28	DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917	FOUR SEASONS
(34)	36	36	4	MISHALE METRO BLUE 58256/CAPITOL	◆ ANDRU DONALDS
				★★★ HOT SHOT DEBUT ★★★	
(35)	NEW ▶		1	I BELIEVE EMI 58320	BLESSID UNION OF SOULS
36	35	32	16	ONLY ONE ROAD 550 MUSIC 77661	CELINE DION
(37)	NEW ▶		7	STRONG ENOUGH A&M 0796	◆ SHERYL CROW
(38)	NEW ▶		9	UNTIL THE END OF TIME GENERAMA/RHYTHM SAFARI ALBUM CUT/PRIORITY	FOREIGNER
39	32	14	21	WHISPER YOUR NAME COLUMBIA 77718	◆ HARRY CONNICK, JR.
40	31	40	16	ONCE IN A LIFETIME COLUMBIA ALBUM CUT	MICHAEL BOLTON

◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	1	1	4	BUT IT'S ALRIGHT ELEKTRA 64524/EEG	◆ HUEY LEWIS & THE NEWS
2	2	2	8	LOVE IS ALL AROUND LONDON 857 580/ISLAND	◆ WET WET WET
3	3	3	10	YOU MEAN THE WORLD TO ME LAFACE 2 4064/ARISTA	◆ TONI BRAXTON
4	—	—	1	CIRCLE OF LIFE HOLLYWOOD 64516	◆ ELTON JOHN
5	4	4	3	LUCKY ONE A&M 0724	◆ AMY GRANT
6	5	5	13	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	◆ ELTON JOHN
7	6	6	5	PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS.	◆ SEAL
8	7	9	15	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
9	8	10	8	DON'T TURN AROUND ARISTA 1-2691	◆ ACE OF BASE
10	9	7	23	THE SIGN ARISTA 1-2653	◆ ACE OF BASE

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Funkmaster Flexes Across U.S., Globe

Hot 97 DJ Covers Radio, Clubs, Studios & Charts

IT'S A RARE AIR personality who can say he's heard in this country's top two radio markets, all over the U.K., and in parts of Japan as well. Funkmaster Flex can rightfully make that claim.

A top-rated performance during his six-night-a-week DJ job at WQHT (Hot 97) New York led to a deal about six months ago to also host a two-hour Friday night show at sister station KPWR (Power 106) Los Angeles. That show is done live, via satellite, with popular KPWR morning men the Baka Boyz. The Power gig was quickly followed by deals for a twice-monthly show on the U.K.'s BBC radio network and a weekly show on Japan's Bay FM.

As if that wasn't enough to keep the 27-year-old talent busy, he also continues to be a popular club jock, a sought-after record producer, and a recording artist in his own right.

Under the moniker Funkmaster Flex & the Ghetto Celebs, he recently released his first single on Nervous Records, "Nuttin But Flavor," which also features Biz Markie, Charlie Brown from Leaders Of The New School, and Ol' Dirty Bastard from Wu-Tang Clan. He also has produced records for Rayvon, Simply-E, Funkdoobiest, missjones, and Christopher Williams.

In addition, he is working on a compilation album for Loud/RCA Records that will feature a mix of his live DJ work, licensed old school records, and new records from whom he calls "known artists" that he has produced. There is no release date yet for that unfinished project.

As a DJ, Flex is heard on Hot 97 from 10 p.m.-midnight Monday-Thursday, 10 p.m.-2 a.m. Friday, and 6-10 p.m. Saturday—and he's No. 1 in each one of those slots.

"When I came to New York in October 1993 ... the hip-hop audience that I spoke to on the street always told me they were only listening when Flex was on," says Hot 97 PD Steve Smith. "He had only been doing his weekend shifts. I immediately took him to six days a week ... He's been a very strong weapon for Hot 97 in solidifying our hip-hop position."

Smith also says he relies on music advice from Flex, who spent two years doing A&R at Profile Records.

Funkmaster Flex got an inauspicious start in the business: carrying records for his idol Chuck Chillout at WRKS (Kiss FM) New York. He got his first break one day when Chillout couldn't make his shift and Flex was sent as his replacement. Flex says the station's then PD, Tony Gray, "didn't know me from a can of paint" and said "I could play for five minutes and if he liked it I could stay. I played three hours. It was probably the worst show I've ever done."

When Chillout moved to crosstown WBLS, he brought Flex with him to help spin records on his weekend show. But when both Chillout and Flex were fired, another idol, market legend Red Alert, hired Flex as a substitute host back at WRKS. There, he began to spin records at a lot of street parties and "a lot of rap clubs where the Spanish kids were going, like Club 2,000 and Emerald City." After building a solid base among the Hispanic audience, he was hired for a weekend shift at Hot 97, which was targeting a Hispanic audience at the time.



Today, Flex continues his club DJ work at places like the Palladium and Tunnel, believing that club experience enhances his radio shows.

"Most DJs ... use the clubs as a stepping stone, and when they make it in their careers stop doing the clubs," Flex says. "I always thought that was a weak point. I increased my club [exposure] when I got the radio show. It makes you be so cutting edge. You get an instant reaction on a record."

He also is constantly doing his own informal audience research by working the phones on his radio show and talking to kids on the street about what they're listening to.

"I was one of the first rap DJs in years to really work the phones for the listeners," he says. "We open up the lines every 15 minutes for requests. It just keeps me real. As they want it, I know."

Flex chooses all the music on his radio show, and many of his picks might surprise people who have never heard him on the air.

"A lot of people have me down as a rap DJ, but I've had a lot of R&B and reggae records and ballads break out of my show. Especially in my weekday shows, I try to play a lot of different kinds of music," he says. "The format you play in the club is kind of what people want to hear on the radio. They don't want to hear too much of any one thing."

Flex cites Red Alert and Chillout as two of the most influential people in his life, alongside Hot 97's Smith and his manager, Jessica Rosenblum of Stress Entertainment, who "brought me up to the Bronx from downtown when no one was checking for me."

Ironically, Flex once again works at the same station as Red Alert, who moved to Hot 97 a few months ago. Flex says of his hero, "He's a great person, a person I've learned a lot from and a person with no ego. Even when we were directly in competition with each other when he was at Kiss and I was at Hot and on at the same time, we always played together in the clubs, and there was never any animosity."

PHYLLIS STARK

NAB Lobbies For Minority Tax Certs

■ BY BILL HOLLAND

WASHINGTON ROUNDUP™

WASHINGTON, D.C.—With a House vote expected shortly, the National Assn. of Broadcasters has joined the NAACP and several other minority groups in the fight to save the FCC's minority tax-certificate program, already voted down in House committee.

House Democrats also plan to oppose the bill.

The program, which allows a company selling a broadcast or cable station to a minority to defer capital gains payments, could be abolished in a House vote after the Ways And Means Committee voted 26-10 to nix the commission program Feb. 8 in an unusually quick legislative fast-track procedure (Billboard, Feb. 18).

The measure must also pass in the Senate, where heavier opposition is predicted.

Before the program was initiated 17 years ago, minorities owned fewer than 40 radio stations; today, minorities own 260 radio stations.

The bill was hurriedly introduced after some lawmakers were angered by the high-profile sale of Viacom's cable systems for $2.3 billion to minority-run Mitgo. Viacom could save (and Uncle Sam would lose) about $400,000 in taxes in the deal.

The issue also attracted conservatives eager to kill programs they feel have "racial or ethnic criteria reminiscent of apartheid," as former FCC general counsel Bruce Fein, a conservative Republican, testified at the committee hearing.

If passed by the House, the repeal would be retroactive to Jan. 17, days before the Viacom/Mitgo deal was

(Continued on page 142)

THE MODERN AGE - BY ERIC BOEHLERT

NOT MANY FOLKS, especially songwriters, would suggest television today is particularly stimulating. But Dave Matthews found inspiration from a binge of channel surfing. The result, "What Would You Say," is No. 29 on the Modern Rock Chart.

"It was kind of a reaction to a headache night," says Matthews. "Surfing my cable channels and finding no satisfaction, no redemption on the television, and imagining growing old and shriveling up and becoming a skeleton with a remote control in my hand . . . Just paging through. So it's kind of a thin song that really came out of a parade of images and noises."

For Matthews, channel surfing, no matter how unpleasant, is like a trip to the dentist: You can't avoid it. "It's a male thing; just flip and flip. I can do it for a couple hours. I could probably do it for 30 if I had to. Then I'd fall asleep and wake up with a screeching headache as if I'd smoked all the bongs in the world. But instead all I could say was I saw a couple seconds of 'I Love Lucy,' 'The Flintstones,' and a bunch of commercials."



"If I was trying to make too much sense out of it, I'd certainly be a liar." —Dave Matthews

The song, he says, "started as random images from the television. Then I made it into where I started thinking about just different pictures of people, different angles of people, and then I was wondering about the idea of putting yourself in other people's shoes. So it all tied up to a big soup; a three-and-a-half minute soup of sensible nonsense or nonsensible sense.

"If I was trying to make too much sense out of it, I'd certainly be a liar. A lot of the songs on the album have more of a line or a really solid feeling; more of a story or at least a feeling to portray. This song is much more schizophrenic."

Not that fans don't have endless interpretations of it. "I'm just waiting for a few more people to come up and tell me what they think the song is about. There's a lot of sex. People think a lot of things are about sex. Hopefully, someone will walk up to me and tell me 'What Would You Say' is about [having sex], and I'll be like, 'Oh, OK. Just like the rest of them. Great.' "

Billboard® FOR WEEK ENDING FEBRUARY 25, 1995

Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/DISTRIBUTING LABEL
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	12	**BETTER MAN** 5 weeks at No. 1 VITALOGY	PEARL JAM EPIC
2	3	4	12	**YOU WRECK ME** WILDFLOWERS	◆ TOM PETTY WARNER BROS.
3	4	3	12	**WHEN I COME AROUND** DOOKIE	◆ GREEN DAY REPRISE
4	2	2	7	**DON'T TELL ME (WHAT LOVE CAN DO)** BALANCE	◆ VAN HALEN WARNER BROS.
5	7	7	5	**GEL** "THE JERKY BOYS" SOUNDTRACK	◆ COLLECTIVE SOUL ATLANTIC
6	6	6	11	**BRIDGE** PROMISED LAND	◆ QUEENSRYCHE EMI
7	5	5	13	**BANG AND BLAME** MONSTER	◆ R.E.M. WARNER BROS.
8	10	12	5	**SHE'S A RIVER** GOOD NEWS FROM THE NEXT WORLD	◆ SIMPLE MINDS VIRGIN
9	9	14	9	**GOT ME WRONG** "CLERKS" SOUNDTRACK	ALICE IN CHAINS COLUMBIA
10	8	10	5	**HIGH HEAD BLUES** AMORICA	◆ THE BLACK CROWES AMERICAN/REPRISE
11	14	16	10	**LET HER CRY** CRACKED REAR VIEW	◆ HOOTIE & THE BLOWFISH ATLANTIC
12	11	8	10	**UNGLUED** PURPLE	STONE TEMPLE PILOTS ATLANTIC
13	15	19	5	**THE MAN WHO SOLD THE WORLD** MTV UNPLUGGED IN NEW YORK	◆ NIRVANA DGC/GEFFEN
14	20	27	3	**LIGHTNING CRASHES** THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
15	12	9	28	**INTERSTATE LOVE SONG** PURPLE	◆ STONE TEMPLE PILOTS ATLANTIC
				★ ★ ★ AIRPOWER ★ ★ ★	
16	24	30	3	**LOVE SPREADS** SECOND COMING	◆ THE STONE ROSES GEFFEN
17	21	28	3	**EVERYTHING ZEN** SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
18	13	11	11	**THANK YOU** NO QUARTER: JIMMY PAGE & ROBERT PLANT (UNLEDDED)	◆ JIMMY PAGE & ROBERT PLANT ATLANTIC
19	16	18	5	**WALK ON WATER** BIG ONES	◆ AEROSMITH GEFFEN
				★ ★ ★ AIRPOWER ★ ★ ★	
20	25	24	5	**GOTTA GET AWAY** SMASH	◆ OFFSPRING EPITAPH
21	22	21	15	**PLOWED** ROTTING PINATA	◆ SPONGE WORK
22	19	15	17	**YOU DON'T KNOW HOW IT FEELS** WILDFLOWERS	◆ TOM PETTY WARNER BROS.
23	23	23	22	**SELF ESTEEM** SMASH	◆ OFFSPRING EPITAPH
24	18	17	23	**I ALONE** THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
25	27	26	6	**CORDUROY** VITALOGY	PEARL JAM EPIC
26	30	31	4	**HIP TODAY** WAITING FOR THE PUNCHLINE	◆ EXTREME A&M
27	17	13	17	**MY WAVE** SUPERUNKNOWN	◆ SOUNDGARDEN A&M
28	33	—	2	**BEGGARS & HANGERS-ON** IT'S FIVE O'CLOCK SOMEWHERE	SLASH'S SNAKEPIT GEFFEN
29	28	25	20	**ABOUT A GIRL** MTV UNPLUGGED IN NEW YORK	◆ NIRVANA DGC/GEFFEN
30	36	—	2	**CAN'T STOP LOVIN' YOU** BALANCE	VAN HALEN WARNER BROS.
31	31	34	23	**WHAT'S THE FREQUENCY, KENNETH?** MONSTER	◆ R.E.M. WARNER BROS.
32	29	22	17	**COVER ME** CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
33	NEW ▶		1	**UNDER THE GUN** MR. MISSINGHT	FOREIGNER GENERAMA/RHYTHM SAFARI/PRIORITY
34	34	36	6	**LEARN TO BE STILL** HELL FREEZES OVER	EAGLES GEFFEN
35	32	32	8	**SPARKS WILL FLY** VOODOO LOUNGE	ROLLING STONES VIRGIN
36	40	—	3	**THE SEVENTH SEAL** BALANCE	VAN HALEN WARNER BROS.
37	35	35	4	**BUDDY HOLLY** WEEZER	◆ WEEZER DGC/GEFFEN
38	NEW ▶		1	**CLEAN MY WOUNDS** DELIVERANCE	◆ CORROSION OF CONFORMITY COLUMBIA
39	NEW ▶		1	**WHAT WDULD YDU SAY** UNDER THE TABLE AND DREAMING	◆ DAVE MATTHEWS BAND RCA
40	NEW ▶		1	**LIVE FOREVER** DEFINITELY MAYBE	◆ OASIS EPIC

Billboard® FOR WEEK ENDING FEBRUARY 25, 1995

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / LABEL/DISTRIBUTING LABEL
				★ ★ ★ No. 1 ★ ★ ★	
1	7	9	5	**LIGHTNING CRASHES** 1 week at No. 1 THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
2	3	4	8	**LIVE FOREVER** DEFINITELY MAYBE	◆ OASIS EPIC
3	4	6	12	**EVERYTHING ZEN** SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
4	1	1	13	**WHEN I COME AROUND** DOOKIE	◆ GREEN DAY REPRISE
5	2	3	10	**LOVE SPREADS** SECOND COMING	◆ THE STONE ROSES GEFFEN
6	5	2	13	**BETTER MAN** VITALOGY	PEARL JAM EPIC
7	9	15	8	**THE MAN WHO SOLD THE WORLD** MTV UNPLUGGED IN NEW YORK	◆ NIRVANA DGC/GEFFEN
8	6	5	11	**SOUR TIMES** DUMMY	◆ PORTISHEAD GO! DISCS/LONDON/ISLAND
9	8	7	14	**GOTTA GET AWAY** SMASH	◆ OFFSPRING EPITAPH
10	12	11	6	**SHE'S A RIVER** GOOD NEWS FROM THE NEXT WORLD	◆ SIMPLE MINDS VIRGIN
11	10	10	6	**STRONG ENOUGH** TUESDAY NIGHT MUSIC CLUB	◆ SHERYL CROW A&M
12	15	18	6	**HERE & NOW** MELROSE PLACE: THE MUSIC	◆ LETTERS TO CLEO GIANT
13	11	12	8	**ODE TO MY FAMILY** NO NEED TO ARGUE	◆ THE CRANBERRIES ISLAND
14	17	23	4	**PLOWED** ROTTING PINATA	◆ SPONGE WORK
				★ ★ ★ AIRPOWER ★ ★ ★	
15	NEW ▶		1	**DOWN BY THE WATER** TO BRING YOU MY LOVE	◆ PJ HARVEY ISLAND
16	18	21	4	**GEL** "THE JERKY BOYS" SOUNDTRACK	◆ COLLECTIVE SOUL ATLANTIC
17	13	14	12	**CORDUROY** VITALOGY	PEARL JAM EPIC
18	14	8	17	**BUDDY HOLLY** WEEZER	◆ WEEZER DGC/GEFFEN
19	16	17	9	**UNGLUED** PURPLE	STONE TEMPLE PILOTS ATLANTIC
				★ ★ ★ AIRPOWER ★ ★ ★	
20	23	30	3	**NOW THEY'LL SLEEP** KING	◆ BELLY SIRE/REPRISE
				★ ★ ★ AIRPOWER ★ ★ ★	
21	22	27	8	**BRIGHT YELLOW GUN** UNIVERSITY	◆ THROWING MUSES SIRE/REPRISE
				★ ★ ★ AIRPOWER ★ ★ ★	
22	21	20	5	**NUMBER ONE BLIND** AMERICAN THIGHS	VERUCA SALT MINTY FRESH/DGC/GEFFEN
23	19	16	12	**SHE DON'T USE JELLY** TRANSMISSIONS FROM THE SATELLITE HEART	◆ THE FLAMING LIPS WARNER BROS.
24	25	31	4	**I SAW THE LIGHT** HANKY PANKY	◆ THE THE 550 MUSIC
25	26	—	2	**O BABY** THE RAPTURE	◆ SIOUXSIE & THE BANSHEES GEFFEN
26	28	36	3	**LITTLE BASTARD** ELECTRIC ROCA MUSIC	ASS PONYS A&M
27	37	—	2	**STAR 69** MONSTER	R.E.M. WARNER BROS.
28	24	26	5	**WHIP-SMART** WHIP-SMART	◆ LIZ PHAIR MATADOR/ATLANTIC
29	33	—	2	**WHAT WOULD YOU SAY** UNDER THE TABLE AND DREAMING	◆ DAVE MATTHEWS BAND RCA
30	27	28	12	**GOT ME WRONG** "CLERKS" SOUNDTRACK	ALICE IN CHAINS COLUMBIA
31	20	13	14	**BANG AND BLAME** MONSTER	◆ R.E.M. WARNER BROS.
32	29	34	4	**HOLD ON** FUMBLING TOWARDS ECSTASY	◆ SARAH MCLACHLAN ARISTA
33	39	—	2	**GOING SOUTH** FUNKY LITTLE DEMONS	◆ WOLFGANG PRESS 4AD/WARNER BROS.
34	31	29	22	**ZOMBIE** NO NEED TO ARGUE	◆ THE CRANBERRIES ISLAND
35	35	—	2	**CRASH-THE '95 MIX** "DUMB AND DUMBER" SOUNDTRACK	◆ THE PRIMITIVES RCA
36	RE-ENTRY		7	**SALVATION** LET'S GO	◆ RANCID EPITAPH
37	36	37	3	**ASKING FOR IT** LIVE THROUGH THIS	HOLE DGC/GEFFEN
38	NEW ▶		1	**INFECTED** STRANGER THAN FICTION	◆ BAD RELIGION ATLANTIC
39	NEW ▶		1	**WONDERFUL** WONDERFUL	ADAM ANT CAPITOL
40	RE-ENTRY		2	**VIOLET** LIVE THROUGH THIS	◆ HOLE DGC/GEFFEN

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio Track service. 111 album rock stations and 44 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.
Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 500 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications

PIONEER TOKIO HOT 100 WHM

HITS! IN TOKIO

Week of February 5, 1995

① Can't Stop Lovin' You / Van Halen
② Here To Stay / Pat Metheny Group
③ Sukiyaki / 4 P.M.
④ Mahale / Andru Donalds
⑤ Stillness In Time / Jamiroquai
⑥ Promise Me Nothing / Repercussions
⑦ If I Only Knew / Tom Jones
⑧ Sunny Day / Baha Men
⑨ Creep / TLC
⑩ Dream Away / Babyface & Lisa Stansfield
⑪ The Sweetest Days / Vanessa Williams
⑫ Take A Bow / Madonna
⑬ Lucas With The Lid Off / Lucas
⑭ She's A River / Simple Minds
⑮ Sweet Love / Sandy Reed
⑯ Best Of My Love / C.J. Lewis
⑰ Delicious / Shampoo
⑱ Here Comes The Hotstepper / Ini Kamoze
⑲ Shame / Zhane
⑳ When We Dance / Sting
㉑ Be Happy / Mary J. Blige
㉒ On A Bus To St. Cloud / Trisha Yearwood
㉓ Until You Come Back To Me / Paul Young
㉔ Whatever / Oasis
㉕ Ticket To Heaven / Lisa Nilsson
㉖ Waiting For You / Think Twice
㉗ I'll Be On My Way / The Beatles
㉘ For Your Love / Stevie Wonder
㉙ Biggest Part Of Me / Take 6
㉚ Sure / Take That
㉛ Ode To My Family / Cranberries
㉜ I Will Always Love You / Take 6
㉝ Kisekino Hoshi / Kusuke Kuwata & Mr. Children
㉞ Jazz In The House / Count Basic
㉟ If You Love Me / Brownstone
㊱ If You Want / Luciano
㊲ Make It Easy On Yourself / Amor
㊳ All It Takes / Hanne Boel
㊴ Free / Carroll Thompson
㊵ Who'll Be The Fool Tonight / Ricky Peterson
㊶ Beauty / Minako Yoshida
㊷ I Can See Clearly Now / Maxi Priest
㊸ Bang And Blame / R.E.M.
㊹ You Are So Beautiful / Kenny Rogers
㊺ La Vie En Rose / Nadege
㊻ U Will Know / B M U. (Black Men United)
㊼ Where's Your Love Been / Heliocentric World
㊽ Get Over It / Eagles
㊾ I Know / Dionne Farris
㊿ Micky S' En Balence / Fabian

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO

81.3 FM J-WAVE

Talent Agent Indicted On Fraud Charge; Colo., Ind., Ratings Books To Be Reissued

Embattled Chicago radio talent agent **Saul Foos** has been indicted by a U.S. attorney and charged with defrauding clients—including scores of jocks—of $7.2 million through an age-old pyramid money scheme.

According to The Chicago Sun-Times, among those bilked of bucks were former **WGCI-FM** jock **Tom Joyner**, **John Landecker** of **WJMK**, **Robert Murphy** of **WLS-FM**, **Fred Winston** of **WPNT-FM**, and **Irene Mojica** of WGCI. As for recovering any money, Winston told the newspaper he'd probably recoup his lost $250,000 "when hell freezes over."

During a bankruptcy hearing last May, Foos admitted spending other people's money. "Before I knew it, it had gone on and on, and it was impossible to stop it," he said. (Billboard, June 4, 1994.)

Foos faces a maximum of 60 years in prison.

In other news, Arbitron announced it is reissuing two ratings books from the fall 1994 survey period: Denver and Lafayette, Ind.

The new Denver book, out Tuesday (21), will correct a diary assignment problem involving **KXPK** (the Peak). Diary mentions that should have been ascribed to KXPK went uncredited, says Arbitron VP of communications **Thom Mocarsky**, who notes that proper crediting procedures were followed, but that those procedures "didn't accommodate this situation."

In Lafayette, two diaries were incorrectly sssigned to the wrong county designations, a result of whst Mocarsky calls "human error."

In sad news, **Bob Lindner**, veteran newsman of **WMYF/WERZ** Portsmouth, N.H., and his wife, **Jacqueline**, lost their home, possessions, and pet cat in a Feb. 8 fire thst gutted the structure. Fire officials estimate the damage at $100,000.

A relief fund has been established



by Phyllis Stark
with reporting by Eric Boehlert and Brett Atwood

for the Lindners. Donations can be sent to the Bob and Jacqueline Lindner Fire Fund, c/o First New Hampshire Bank, 154 Water St., Exeter, N.H. 03833.

PROGRAMMING: WMXV VP QUITS

Ten-year **WMXV** (Mix 105) VP/programming **Bob Dunphy** has submitted his resignation. He will stay through the end of the book, and after that can be reached at 908-390-5679.

WABC New York PD **John Mainelli** has announced plans to exit the station in April to take what he calls a "major hiatus." No replacement has been named.


BISBEE

Sean Ross exits the PD job at **WGCI-AM** Chicago to join Billboard's sister publication, Airplay Monitor, as editor. He previously was A&R manager at Profile Records.

Matt Bisbee is upped from production director to the newly created position of director of programming and production st **WLUP** Chicago. He has been with the station for 16 years.

Maxx Myrick is upped from MD to PD at **WVAZ** (V103) Chicago. He replaces former OM **Ron Atkins**, now PD at **WAMO** Pittsburgh, where he succeeded **Hurricane Dave Smith**, who exited. **Jamillah Muhammad** moves from producer to assistant MD at V103.

Gary Moss, six-year PD at **KWNR** Las Vegas, exits to become PD at **KIKK-FM** Houston March 6. He succeeds **Carl Gelsler**, who's now morning man there. KWNR VP/GM **Mike Ginsburg** is looking for a replacement and wants T&Rs.

Beverly Tilden, station manager at **WEEI** Boston, moves into the newly created position of director of sports marketing for WEEI and American Radio Sports. Her station manager duties will be divided. She will continue to handle marketing and is searching for a PD for WEEI.

WQFM Milwaukee PD **Jim Murphy** has resigned, and promotion director **Terry Splide** is filling in duties in the interim. The VP/GM slot also remains open following the departure of **Al Brady Law** last year.

New Honolulu adult alternative station **KUCD** began 24-hour operation Feb. 14. **Mahlon Moore** is handling mornings, while part-timer **Sheila "Kailani" Miles** is promoted to middays. **KQMQ** crosstown weekender **Steve Hunter** joins afternoons. **KRTR** crosstown evening host **Mike Murry** joins nights.

WKSE Buffalo, N.Y., PD **Brian Burns** moves to the PD chair at **WDCG** Raleigh, N.C. He replaces **Brian Bridgeman**, now at **WEDJ** Charlotte, N.C.

KTFM San Antonio, Texas, APD **Cliff Tredway** is upped to PD, replacing **Jamie Hyatt**, who exits.

KHTY (Y97) Santa Barbara, Calif., segues from mainstream top 40 to modern rock-leaning top 40.

NETWORK NEWS: "SMOOTH FM"

SW Networks was set to launch its first 24-hour format, "Smooth FM," Feb. 16. The network claims the adult alternative format will have affiliates in 15 of the top 100 markets, including Seattle, Jacksonville, Fla., and Albany, N.Y., although call letters were not being disclosed at press time. It also claims to have signed overseas affiliates in Russia, Brazil, and the Caribbean.

"Smooth FM's" on-air lineup is morning host **Haneen Hunter**, formerly of **KOAI** Dallas; midday host **Jim Fitzgerald**, formerly of Unistar Radio Networks; **WXRK** New York's **Maria Milito** afternoons; night host **Joe Davis**, formerly of **WHTZ** and **WYNY** New York; and overnight host **Ray Langert**, formerly of **WALK** and **WKJY** Long Island, N.Y. Weekenders are **Paul Cavalconte**, formerly of **WDRE** Long Island; **WQCD** New York's **Holly Levis**; **Chris Frohne**, formerly of **WRCN** Long Island; and **Claire Stevens**, formerly of WHTZ.

In other SW Networks news, **KOAI** PD **Tom Miller** says his station will *not* be carrying the adult alternative show "Personal Notes With Dave Koz" despite a press release issued recently by the network touting the Dallas station as an affiliate.

Lou Severine, former ABC Radio Network sales executive, has formed Global Media, a new marketing and sales company that will represent syndicated radio and television properties. The New York-based company will have offices in Los Angeles and in the Chicago/Detroit area. Initial clients include radio companies Global Satellite Network and Cutler Comedy Network.

PEOPLE: TOWER OF POWER

WBBM-FM (B96) Chicago morning show producer **Ric Tower** adds APD duties.

Former **KYAK** Anchorage, Alaska, PD **Daryl Webster** joins **KMPS** Seattle as MD/promotion coordinator. He replaces former MD/evening jock **Carll Ann Strader**, who exited. Also, **Karen MacIssac** is upped from promotion director to the newly created position of operations director at KMPS.

WHPT Tampa, Fla., part-time jock **Mike Stuart** is elevated to MD, replacing **Kevin Mitchell**, now at **WRHQ** Savannah, Ga.

WZZO Allentown, Pa., morning man **Keith Moyer** sdds MD duties, replacing **Todd Heft**, now at **WCCC** Hartford, Conn.

WRCX Chicago afternoon host **Terry Gibson** is out. His replacement, **WMMR** Philadelphia late-night jock **Chip Horaneck** (aka **Lou Brutus**), begins March 6.

WHTZ (Z100) New York's **Chio The Hitman** segues to nights at **WIOQ** (Q102) Philadelphia.

KKLQ San Diego APD/MD **Ray Kalusa** adds the same duties at sister **KIOZ**, replacing **Peg Tollard**, who exits.

Mike Ondayko moves from mornings at **WRXR-FM** Augusta, Ga., to mornings alongside **the Byrd** at **WIYY** (98 Rock) Baltimore. WRXR-FM PD **Jeff Sanders** is accepting T&Rs.

KBCO Denver afternoon jock **Oz Medina** moves to mornings, replacing the exiting **Ira Gordon**.

Mike McGowan takes over nights at **WTIC-FM** Hartford, Conn., replacing **Dana Lundon**, now at **WZEE** Madison, Wis. McGowan was last MD/jock at **WKCI** New Haven, Conn.

Buzz Jackson, last at **WRMF** West Palm Beach, Fla., is the new afternoon jock at **WROO** Jacksonville, Fla. He replaces **Tom Murphy**, who moved over to local sister station **WSTF** for mornings, where he bumped **Pete Hansen**, who exits.

Joe Logan, former **KSSN** Little Rock, Ark., PD, takes over middays at **WZZK** Birmingham, Ala.

WQBJ/WQBK-FM Albany, N.Y., has set the lineup for its new modern rock format. Former **WZRQ** Albany OM **Cliff Nash** joins as MD/midday host. PD **Ron Bowen** will handle afternoons. **Nikki Neal** from **WRXS** Ocean City, Md., will host nights. **Dan Binder** from crosstown **WWCP** joins as production director. Remaining in place are the syndicated **Howard Stern** morning show and overnight jock **John Clark**.

newsline...

LOU MAHACEK is upped from GM of WXBM Pensacola, Ala., to VP of parent company Calendar Broadcasting. Dave Cobbs has been named station manager at WXBM.

BILL BRADY has been named station manager at WRKL White Plains, N.Y. He previously was OM/PD at WQBK-AM Albany, N.Y. Also, Kathleen Johansen joins WRKL and sister station WRGX (X107) as director of marketing and promotion. She previously held that position at WMTR-AM/WDHA Morristown, N.J.

JOE SCHWARTZ exits as VP/GM at WAFX/WNOE Norfolk, Va., to become CEO at Bengal Communications, owners of KHTZ-FM/KTEG-FM/KDZZ-AM Albuquerque, N.M.

ARSO RADIO CORP. is purchasing WRIO Ponce, Puerto Rico, from Family Broadcasting Inc. for $1.5 million. Arso, which also owns and operates the Salsoul Radio Network, WNEL/WPRM San Juan, Puerto Rico, and WIVA Mayagüez, Puerto Rico, begins operating WRIO under a local marketing agreement.

OTHER STATION SALES: WOLL West Palm Beach, Fla., from Lappin Communications Inc. to OmniAmerica Group, owner of crosstown WEAT-AM-FM, for an undisclosed price.

WASHINGTON ROUNDUP

(Continued from page 140)

struck.

RADIO OWNERS OK DEREG BILL

While NAB's TV board squabbled throughout the week about a Senate broadcast deregulation proposal, NAB radio-station-group owners continued to express enthusiasm over the possibility of further industry consolidation and greater ad revenue that might come from repealed station ownership limits and greater leasing agreement leeway.

The NAB might be faced with lobbying both points of view to lawmakers on Capitol Hill.

The FCC already has announced plans to ease radio/TV cross-ownership rules and lower thresholds for waivers, but its reforms are not as extensive as those in the Senate proposal.

KMPC/KLIT FINED $20K

The FCC, following up on complaints from the NAACP, the National Black Media Coalition, and the National Hispanic Media Coalition, has fined Golden West's just-about-to-be-sold KMPC and KLIT (now KSCA) Los Angeles $20,000 for "deficient overall recruitment efforts" in attracting minorities, finding the stations failed to contact minority "specific sources" for almost half their vacancies.

In the Feb. 13 announcement, the commission also found that "minorities were absent from a significant number of the licensee's applicant pools."

The commission, however, found "no evidence of discrimination" in hiring practices and renewed the license of the stations.

The FCC action means that the Gene Autry-owned Golden West's sale of KMPC to Capital Cities/ABC will go through, but that the seller must first pay the fine.

FIELDS VOWS TO CLEAN FCC'S HOUSE

Rep. Jack Fields, R-Texas, the new House Telecommunication Subcommittee chairman, has vowed to call for a review of FCC policies and procedures and scrutinization of its budget requests.

Fields said in a recent speech to telco industry members: "It's house-cleaning time."

CLAUDY UPPED AT NAB

Lynn Claudy has been promoted from VP to senior VP of the NAB's science and technology department.

Claudy, who has been with the NAB since 1988, succeeds Michael Rau, who now works for EZ Communications as VP of new technology.

U.N. HEAD AT NAB LAS VEGAS

United Nations Secretary General Boutros Boutros-Ghali will address a dinner for international broadcasters at the NAB annual convention in Las Vegas April 12.

Boutros-Ghali will speak at NAB's fourth annual Internstional Broadcasting Leadership dinner at the Mirage Hotel.

FCC chairman Reed Hundt and four other commissioners also are planning to attend the convention. Hundt missed last year's convention because he was attending a world telecommunications conference in Argentina with Vice President Al Gore.

MIDSIZE MODERN RADIO PROVES ITS SAVVY

(Continued from page 5)

In recent months, scores of format singles have been embraced at medium- and small-market stations, while being given a wait-and-see attitude at major-market counterparts, helping to debunk the myth that the format is programmed from the top down. In time, some of the singles won over big-city programmers, others did not. And while the theories behind the trend are as numerous as the players involved, labels will no doubt continue to follow whatever playlist daylight they can find.

Program directors and promotion staffers warn against generalizing, but there does seem to be a musical rule of thumb emerging: Loud, fast sounds rule in the big cities, while poppier, older-skewing offerings stand a better shot in the outskirts.

Among singles recently getting early, substantial, small-town airplay were Aimee Mann's "That's Just What You Are," Ween's "Voodoo Lady," Throwing Muses' "Bright Yellow Gun," the Dave Matthews Band's "What Would You Say," Jeff Buckley's "Last Goodbye," the Mighty Mighty Bosstones' "Kinder Words," Dada's "All I Am," Sarah McLachlan's "Good Enough," and Sam Phillips' "Baby I Can't Please You." (One interesting case of geographic—as opposed to market size—acceptance was Dink's "Green Mind," which found a home almost exclusively at Midwestern outposts in Chicago, Detroit, Minneapolis, Cincinnati, Milwaukee, and Kansas City, Mo.)

'WE'RE IN HIPPIE LAND'

To be sure, playlists from both large- and small-market stations are remarkably similar, with hits in Chicago most likely becoming bits in Las Vegas, and vice versa. But, more and more diacrepancies are popping up between the two. The difference may revolve around the simple fact that listeners in certain types of markets have different tastes.

"Geographically, we're in hippie land," says WEQX Albany, N.Y., PD Alexa Tobin, describing the station's upstate New York and Vermont surroundings. Therefore, she says it makes sense that the groovy sounds of the Dave Matthews Band work well for Tobin and not for her former employer, WFNX, located in much more cosmopolitan Boston. Tobin is not surprised that the band's sound was embraced early on in places like Des Moines, Iowa, Columbus, Ohio, and Augusta, Ga., where stations target laid-back audiences like Tobin's.

Sometimes listener preference is simply tied to a specific market. For instance, although it did not chart nationally, the manic horns of "Kinder Words" by the Mighty Mighty Bosstones scored a heavy rotation hit at KXRK Salt Lake City. That, says station MD Sean Ziebrath, is because "Utah is a huge market for ska."

Other contributing factors: Smaller market stations, with fewer competitors on the dial, can spread out and try to attract older listeners through more varied—some would say softer—sounds (i.e., Mann), whereas major-market outlets zero in on the 18-24 demo and the harder, punk sounds that attract those listeners. Also, smaller stations spin more new records each week, thereby opening up the playlist possibilities.

CREATING A STORY

Winning converts at small markets and moving up to major ones is nothing new to radio promotion. For years, a favorite strategy of label staffers working R&B, top 40, album rock, adult contemporary, and country has been to land a fistful of smaller stations, sell records regionally through touring and airplay, and then present evidence of that success to major-market PDs, who are traditionally more conservative about the songs they include on their playlists.

Occasionally, that method of "creating a story" has been applied to modern rock. But since only a couple dozen modern rock outlets existed just five years ago, it was tough for promotion people to pick and choose among the handful of smaller stations.

And the fact is, unlike competing music formats, today's major-market modern rock PDs are among the most aggressive and daring in the business in terms of playing new music. "It's not like KROQ [Los Angeles] waits around to see what works" for other stations, says John Cohen, director of alternative promotion and marketing at Columbia Records. Indeed, the modern rock chart is littered with recent examples of obscure acts (Offspring, Veruca Salt) catapulted to stardom thanks to major stations taking chances; chances unheard of in other formats.

Like most in the business, Cohen says that when a single is released he would "love to get major-market airplay and break an act wide open. But I'm realistic. Not everything is [right for] KROQ out of the box." For those that don't win over format heavyweights right away, another route to the airwaves does exist.

The Throwing Muses' single, "Bright Yellow Gun," traveled just such a path. For the week ending Jan. 22, the song had 30 Broadcast Data Systems-monitored stations on the record, good enough to place it inside the top 40 on the Modern Rock Tracks chart. Yet aside from the band's hometown outlet, WFNX, not one modern rock station in the top 25 markets had the single in heavy or medium rotation. But in the remaining smaller BDS-monitored markets, seven were spinning "Bright Yellow Gun" between 14-20 times a week, and four more were enthusiastic enough to play it 20-plus times a week. Two weeks later, the song had climbed to No. 22 with Los Angeles, Detroit, Seattle, Houston, Washington, D.C., and others were warming to the single.

'GOOD ENOUGH' CROSSOVER

McLachlan's "Good Enough" was another interformat crossover. For the week ending Sept. 18, 1994, the song was soaring with 30-plus spins a week in out-of-the-way places like Augusta, Ga., Austin, Texas, and Rochester, N.Y., while ignored in metros such as Chicago, Dallas, Minneapolis, and Phoenix. One month later, those big cities all were airing "Good Enough," which, with their help, climbed to No. 16 on the Modern Rock Tracks chart.

Not every small-town success wins converts across the board, though. Phillips' "Baby I Can't Please You," supported in Memphis, Albany, N.Y., and Columbus, Ohio, couldn't translate to major markets. But Dawn Hood, senior director of alternative promotion at Virgin, says the label was "thrilled" with the largely medium- and small-market modern rock response to Phillips.

She says, "We put her on the map as an artist modern rock will pay attention to for her next release," something the label had not been able to do prior to last year.

Top 40 Airplay™

Broadcast Data Systems

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 78 top 40/mainstream and 33 top 40/rhythm-crossover stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1995, Billboard/BPI communications, Inc

THIS WEEK	LAST WEEK	WEEKS ON	Top 40/Mainstream TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
	★★ NO. 1 ★★		
1	3	11	**TAKE A BOW** MADONNA (MAVERICK/SIRE/WB) 1 wk at No. 1
2	1	16	**ON BENDED KNEE** BOYZ II MEN (MOTOWN)
3	2	25	**ANOTHER NIGHT** REAL MCCOY (ARISTA)
4	4	18	**HOLD MY HAND** HOOTIE & THE BLOWFISH (ATLANTIC)
5	8	9	**WHEN I COME AROUND** GREEN DAY (A&M/REPRISE)
6	6	24	**YOU GOTTA BE** DES'REE (550 MUSIC)
7	5	21	**ALWAYS** BON JOVI (MERCURY)
8	10	12	**YOU DON'T KNOW HOW IT FEELS** TOM PETTY (WARNER BROS.)
9	12	5	**I KNOW** DIONNE FARRIS (COLUMBIA)
10	7	16	**SUKIYAKI** 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
11	13	10	**CREEP** TLC (LAFACE/ARISTA)
12	11	14	**THE RHYTHM OF THE NIGHT** CORONA (EASTWEST/EEG)
13	17	5	**STRONG ENOUGH** SHERYL CROW (A&M)
14	9	16	**HERE COMES THE HOTSTEPPER** INI KAMOZE (COLUMBIA)
15	14	15	**EVERY DAY OF THE WEEK** JADE (GIANT)
16	18	4	**IF I WANTED TO** MELISSA ETHERIDGE (ISLAND)
17	16	8	**BANG AND BLAME** R.E.M. (WARNER BROS.)
18	15	27	**I'M THE ONLY ONE** MELISSA ETHERIDGE (ISLAND)
19	19	8	**BUDDY HOLLY** WEEZER (DGC/GEFFEN)
20	20	5	**BETTER MAN** PEARL JAM (EPIC)
21	23	12	**GET READY FOR THIS** 2 UNLIMITED (RADIKAL/CRITIQUE)
22	21	12	**MISHALE** ANDRU DONALDS (METRO BLUE/CAPITOL)
23	25	4	**HOLD ON** JAMIE WALTERS (ATLANTIC)
24	22	18	**YOU WANT THIS** JANET JACKSON (VIRGIN)
25	24	14	**THE SWEETEST DAYS** VANESSA WILLIAMS (WING/MERCURY)
26	34	3	**IN THE HOUSE OF STONE AND LIGHT** MARTIN PAGE (MERCURY)
27	27	14	**ZOMBIE** THE CRANBERRIES (ISLAND)
28	38	2	**RUN AWAY** REAL MCCOY (ARISTA)
29	30	3	**LOVE WILL KEEP US ALIVE** EAGLES (GEFFEN)
30	NEW ▶		**COME BACK** LONDONBEAT (RADIOACTIVE)
31	28	22	**INTERSTATE LOVE SONG** STONE TEMPLE PILOTS (ATLANTIC)
32	26	19	**ALLISON ROAD** GIN BLOSSOMS (A&M)
33	31	23	**NEW AGE GIRL** DEADEYE DICK (ICHIBAN)
34	29	7	**BAD REPUTATION** FREEDY JOHNSTON (ELEKTRA/EEG)
35	35	21	**SECRET** MADONNA (MAVERICK/SIRE/WARNER BROS.)
36	33	13	**MENTAL PICTURE** JON SECADA (SBK/EMI)
37	39	2	**IF YOU LOVE ME** BROWNSTONE (MJJ/EPIC)
38	NEW ▶		**EVERLASTING LOVE** GLORIA ESTEFAN (EPIC)
39	36	4	**WHINEY, WHINEY . . .** WILLI ONE BLOOD (RCA)
40	NEW ▶		**I BELIEVE** BLESSID UNION OF SOULS (EMI)

THIS WEEK	LAST WEEK	WEEKS ON	Top 40/Rhythm-Crossover TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
	★★ NO. 1 ★★		
1	1	17	**CREEP** TLC (LAFACE/ARISTA) 5 wks at No. 1
2	5	6	**CANOY RAIN** SOUL FOR REAL (UPTOWN/MCA)
3	4	9	**IF YOU LOVE ME** BROWNSTONE (MJJ/EPIC)
4	3	20	**ON BENDED KNEE** BOYZ II MEN (MOTOWN)
5	2	14	**BEFORE I LET YOU GO** BLACKSTREET (INTERSCOPE)
6	6	11	**TAKE A BOW** MADONNA (MAVERICK/SIRE/WARNER BROS.)
7	7	20	**I WANNA BE DOWN** BRANDY (ATLANTIC)
8	9	9	**RED LIGHT SPECIAL** TLC (LAFACE/ARISTA)
9	15	7	**BABY** BRANDY (ATLANTIC)
10	8	26	**ANOTHER NIGHT** REAL MCCOY (ARISTA)
11	12	10	**CONSTANTLY** IMMATURE (MCA)
12	17	6	**WATER RUNS ORY** BOYZ II MEN (MOTOWN)
13	10	22	**HERE COMES THE HOTSTEPPER** INI KAMOZE (COLUMBIA)
14	13	13	**I MISS YOU** N II U (ARISTA)
15	16	8	**I'M GOIN' DOWN** MARY J. BLIGE (UPTOWN/MCA)
16	14	6	**RUN AWAY** REAL MCCOY (ARISTA)
17	18	14	**IF YOU THINK YOU'RE LONELY NOW** K-CI HAILEY OF JODECI (MERCURY)
18	11	13	**THE RHYTHM OF THE NIGHT** CORONA (EASTWEST/EEG)
19	20	6	**BIG POPPA** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
20	19	19	**YOU WANT THIS** JANET JACKSON (VIRGIN)
21	21	3	**FREAK LIKE ME** ADINA HOWARD (MECCA DON/EASTWEST/EEG)
22	23	4	**MOVE IT LIKE THIS** K7 (TOMMY BOY)
23	30	2	**THIS LIL' GAME WE PLAY** SUBWAY (FEATURING 702) (BIV 10)
24	26	6	**YOU GOTTA BE** DES'REE (550 MUSIC)
25	24	17	**EVERY OAY OF THE WEEK** JADE (GIANT)
26	28	11	**PROMISE ME** LIL SUZY (METROPOLITAN)
27	22	26	**SUKIYAKI** 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
28	25	5	**KITTY KITTY** 69 BOYZ (RIP-IT)
29	29	5	**FAT BOY** MAX-A-MILLION (S.O.S.)
30	NEW ▶		**THANK YOU** BOYZ II MEN (MOTOWN)
31	31	5	**WHAT I NEED** CRYSTAL WATERS (MERCURY)
32	33	2	**DADDY'S HOME** SPANISH FLY (UPSTAIRS)
33	27	12	**I BELONG TO YOU** TONI BRAXTON (LAFACE/ARISTA)
34	NEW ▶		**WATERFALLS** TLC (LAFACE/ARISTA)
35	34	3	**WHAT CAN I DO?** ICE CUBE (PRIORITY)
36	NEW ▶		**ASK OF YOU** RAPHAEL SANDIQ (EPIC)
37	36	4	**AGE AIN'T NOTHING BUT A NUMBER** AALIYAH (BLACKGROUND/JIVE)
38	NEW ▶		**NEVER FIND SOMEONE LIKE YOU** KEITH MARTIN (RUFFHOUSE/COLUMBIA)
39	38	3	**OREAMER** LIVIN JOY (MCA)
40	35	11	**DON'T SAY GOODBYE GIRL** TEVIN CAMPBELL (QWEST/WARNER BROS.)

○ Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

VIDEO RETAILERS HEDGE 1ST-QUARTER BUYING

(Continued from page 10)

inventory control effort (Billboard, Feb. 11).

Retailers say Buena Vista has since "relaxed" the policy. Buena Vista was unavailable for comment.

Most distributors say it is highly unlikely Buena Vista will repeat its "Snow White" experience with "The Lion King."

"Kids can't get enough of this title," says one distributor who predicts the title could sell as many as 30 million units. "It's a must-have video, and 'Snow White' wasn't."

Distributors also say Paramount Home Video has set a realistic goal of 8 million-10 million units for "Forrest Gump," despite its barebones marketing campaign. The title arrives in stores April 28.

Paramount will spend $10 million in television ads, which is less than half the amount spent by other studios on titles with comparable box-office grosses.

Despite any problems during the fourth quarter, distributors and retailers point out that sales during that period were much better than the year before. Chains such as Tower Video, Suncoast Motion Picture Co., and Best Buy say they didn't have excess inventory problems.

"We'd love to have that kind of Christmas again," says Suncoast president Gary Ross.

Other industry observers say without the pressure of "Jurassic Park" and "Snow White," the market has settled down.

"The problem in the fourth quarter was that you had two buge titles out at the same time," says a rack-jobber executive. "If they stood alone, each would have done better, but the returns are acceptable."

Assistance in preparing this story was provided by Seth Goldstein in New York.

VIDEO CHAIN CHOICES ON BUYING SPREE

(Continued from page 10)

converts from among his three-dozen franchisees. Several are expected to join the Choices fold with the Palmer-owned stores, which should grow to 50 this year; others likely will sign on later.

Palmer itself wasn't able to make the acquisitions necessary to gain the critical mass required for a public offering. One alternative was to stand pat. However, says a video industry executive close to Balner, "Something has got to get Peter off center. He had to get out or get involved." Choices, according to this source, "is probably good for Peter and good for Maioriello."

Staying involved could be a problem, however. Choices snd three unidentified chains, with combined annual revenues of $19 million, bave decided not to merge. Rosa would not say why, but observers point to questions about financing and shortcomings uncovered by due diligence as possibilities.

U.S. MUSIC BUSINESS JUMPS 20% TO $12 BILLION IN 1994

(Continued from page 5)

member record companies.

Indeed, while the music manufacturers are celebrating their 1994 results, music retailers are warning that the good times may not last. The concern is that unsold inventory, coupled with the reduction in profit margins from retail price wars, will worsen the health of music retailers and eventually hurt the entire industry.

Lew Garrett, VP of purchasing for 404-store Camelot Music, says, "The euphoria some of our label and distribution partners are enjoying is perhaps providing a false sense of security."

Dave Mount, president of WEA, which leads all music distributors in market share, says he shares the "concerns" of retailers. "The difference between the SoundScan and RIAA numbers is the size of the pipeline. The pipeline expanded last year faster than consumer sales, which caused inventory to back up."

Gerald Weber, president of 560-store Blockbuster Music, agrees that "there's a lot of base inventory sitting there that hasn't gone through," but he puts an optimistic spin on the matter. "The inventory is out there being exposed to the customers."

The RIAA's survey, undertaken by the accounting firm KMPG Peat Marwick, includes data from the six major record companies and from large independents like Walt Disney Records. These sources represent 90% of all music sales, according to the RIAA. To capture the rest of the market, the trade organization relies upon a formula devised by SoundScan for estimating sales from stores that don't report to it.

Although industry pundits have predicted that direct selling of music will overtake retail sales, the RIAA's figures indicate that that scenario is far in the future. Net shipments of music by direct means—through record clubs, mail order, and TV sales—were valued at $1.5 billion last year, a 26% increase from $1.2 billion the year before. But direct selling's share of the overall music market edged up to only 12.5% in 1994 from 12% in 1993, which softens fears that retail's share is rapidly eroding.

RIAA chairman Jay Berman says, "Go back the last two or three years and there are some noticeable increases in [direct selling's] share. In 1994 the rate of increase stabilized." WEA's Mount says, "Our retail base is expanding faster than the direct route." He adds that electronic means of music delivery are "a ways down the road."

CD SHIPMENTS UP 33.6%

As for formats, the CD continued to widen its lead over cassettes. According to the RIAA figures, last year net shipments of CDs were 662.1 million, 33.6% higher than in 1993, while their dollar value rose 30% to $8.46 billion. Full-length CDs accounted for 59% of total unit shipments last year, compared to 51.8% the year before.

However, the average value of a CD fell to $12.78 in 1994 from $13.14, which was surprising since many labels raised suggested list prices during the year. Some sources attributed the lower average price to a glut of budget CDs in the marketplace.

Net shipments of album-length cassettes showed a slight increase of 1.7% to 345.4 million in 1994, while their value went up 2.1% to $2.97 billion. Albums on tape accounted for 30.7% of all shipments in 1994, down from 35.5% the previous year.

The change in the CD/cassette ratio varies with the record company. Jim Caparro, president of PolyGram Group Distribution, which handles such labels as Mercury, Island, Motown, and A&M, says cassettes amounted to about 20% of sales in dollars last year, a decline from 23% the year before. In units, the format mix at PolyGram is 50% CDs to 26% cassettes.

John Burns, president of Uni Distribution, which sells product from MCA, Geffen, and Liberty, says, "Our CD/cassette ratio has always been different from the RIAA mix because of the mix of product we have. We're strong in country and black titles."

Traditionally, country and urban are strong cassette markets.

Vinyl staged a comeback in 1994, but many observers believe it is not indicative of a long-term trend. They say a few big sellers like Pearl Jam's "Vitalogy," the LP version of which was released before CD and cassette, spiked the overall numbers. Unit shipments of vinyl LPs rose 58.3% to 1.9 million from 1.2 million the year before; the dollar value increased 67.9% to $17.8 million from $10.6 million.

One prominent casualty in 1994 was the singles market. Combined net shipments for CD, cassette, and vinyl singles dropped 5.9% to 102.1 million units last year, as dollar value fell 4.3% to $378.2 million. Only seven singles sold more than 1 million units, whereas there were 15 million-sellers in 1993. However, the CD single showed a 19% gain over 1993 to 9.3 million units.

Music video was flat last year. Units rose 1.8% to 11.2 million from 11 million; dollar value went up 8.3% to $231.1 million from $213.3 million. But the configuration seems to have settled onto a comfortable level after disappointing years in 1991 and 1992. Much was expected of music video after 1990, when shipments jumped 50% to 9.2 million units, thanks largely to three multiplatinum videos by New Kids On The Block. The next two years, shipments fell back to 6.1 million and 7.6 million units, respectively.

MiniDisc and digital compact cassette are included in the figures for CDs and cassettes, respectively, but their totals were not considered significant and were not broken out.

Music Industry Scorecard: Jan.-Dec. 1991-94

MANUFACTURERS' UNIT SHIPMENTS (MILLIONS NET AFTER RETURNS)

	1991	1992	1993	1994	% Change '93-'94
CDs	333.3	407.5	495.4	662.1	+33.6%
CD Singles	5.7	7.3	7.8	9.3	+19.0%
Cassettes	360.1	366.4	339.5	345.4	+1.7%
Cassette Singles	69.0	84.8	85.8	81.1	–5.1%
LPs/EPs	4.8	2.3	1.2	1.9	+58.3%
Vinyl Singles	22.0	19.8	15.1	11.7	–22.5%
Music Videos	8.1	7.6	11.0	11.2	+1.6%
TOTALS	801.0	895.5	956.6	1,122.7	+17.5%

MANUFACTURERS' DOLLAR VALUE ($ MILLIONS AT SUGGESTED LIST PRICE)

	1991	1992	1993	1994	% Change '93-'94
CDs	4,337.7	5,326.5	8,511.4	8,464.5	+30.0%
CD Singles	35.1	45.1	45.8	56.1	+22.5%
Cassettes	3,019.8	3,118.3	2,915.8	2,978.4	+2.1%
Cassette Singles	230.4	298.8	298.5	274.9	–7.9%
LPs/EPs	29.4	13.5	10.8	17.8	+67.9%
Vinyl Singles	63.9	66.4	51.2	47.2	–7.8%
Music Videos	118.1	157.4	213.3	231.1	+8.3%
TOTALS	7,834.2	9,024.0	10,046.6	12,068.0	+20.1%

Source: RIAA Market Research Committee

'94 U.K. Album Sales Peak; Almost 177 Mil Shipped

■ BY JEFF CLARK-MEADS

LONDON—More albums are being bought in the U.K. than ever before—and the singles market is healthier than at any time since 1987.

Figures released Feb. 16 by the British Phonographic Industry show a record total of 176.9 million albums were shipped to stores in 1994, an increase of 15.2% over the previous year. The value of the market rose 17% to $1.28 billion.

The number of singles delivered to stores rose 12% to 63 million—30 million of which were CDs—with value up 15% to $153 million. The total of singles units shipped is the highest in seven years.

BPI chairman Rupert Perry suggests the record year is due to three factors: "We're now coming out of recession, there's a greater consumer confidence than there has been previously, and there were more new artists broken last year than in the previous three years," he says. "I monitor how many new artists come through, and last year there were not only more of them but they broke bigger."

Perry also regards the retail achievement of 1994 as particularly impressive because for the first three months of the year the record industry was still under investigation by the government's Monopolies & Mergers Commission.

The BPI notes that the figures were assisted by the greater penetration of CD players in the U.K., which rose during 1994 from 43% of households to 56%. A total of 116 million CDs were shipped in 1994, up 25%, while total cassettes were flat at 56 million units.

The organization says that approximately "3 million homes acquired a [CD] player for the first time, and this will have accounted for much of the growth in CD album sales."

The exchange rate used in this story is $1.56 to the pound sterling.

STEVEN CURTIS CHAPMAN LEADS DOVE NOMINATIONS

(Continued from page 14)

the week, but a date has not been set.

Target is the lead sponsor for the awards show, which caps Gospel Music Week activities in Nashville. Hosts and performers for the event have not yet been named.

Nominations were made in a total of 34 categories. Here is a partial list:

Song of the year: "America Again," Carman; "Children Of The World," Tommy Sims, Amy Grant, Wayne Kirkpatrick; "Creed," Rich Mullins, Beaker; "For Future Generations," Dave Clark, Mark Harris, Don Koch; "God Is In Control," Twila Paris; "Heaven In The Real World," Steven Curtis Chapman; "I Pledge Allegiance To The Lamb," Ray Boltz; "I Surrender All," Dave Moffitt, Regie Hamm; "Jesus Will Still Be There," Robert Sterling, John Mandeville; "My Life Is In Your Hands," Kathy Troccoli, Bill Montvilo; "Say The Name," Margaret Becker, Charlie Peacock; "Teach Me To Love," Steve Green, Larnelle Harris; "We Believe In God," Amy Grant, Wes King.

Songwriter of the year: Charlie Peacock, Ray Boltz, Steven Curtis Chapman, Twila Paris, Wayne Kirkpatrick.

Male vocalist of the year: Bryan Duncan, Clay Crosse, Gary Chapman, Larnelle Harris, Steven Curtis Chapman.

Female vocalist of the year: Amy Grant, Christine Denté, Kathy Troccoli, Sandi Patty, Susan Ashton, Twila Paris.

Group of the year: 4HIM, Susan Ashton, Margaret Becker, Christine Denté, DC Talk, Newsboys, Point Of Grace.

Artist of the year: 4HIM, Amy Grant, Point Of Grace, Steven Curtis Chapman, Twila Paris.

New artist of the year: Cheri Keaggy, Clay Crosse, East To West, Michael Sweet, Rebecca St. James.

Producer of the year: Brown Bannister, Charlie Peacock, Michael Omartian, Steve Taylor, Wayne Kirkpatrick.

Metal album: "Passafist," Passafist, R.E.X.; "Pet The Fish," Wish For Eden, Tooth & Nail; "Scarecrow Messiah," Bride, Star Song; "southpaw," Precious Death, Metro One; "The Quintessential One Bad Pig, Volume I," One Bad Pig, Diadem; "Vanishing Lessons," Tourniquet, Intense.

Rock album: "Don't Censor Me," Audio Adrenaline, ForeFront; "Going Public," Newsboys, Star Song; "Goldie's Last Day," PFR, Vireo; "Michael Sweet," Michael Sweet, Benson; "Swing, Swang, Swung," Guardian, Pakaderm/Myrrh.

Contemporary album: "Beyond A Dream," Twila Paris, Star Song; "Heaven In The Real World," Steven Curtis Chapman, Sparrow; "House Of Love," Amy Grant, Myrrh; "Slow Revival," Bryan Duncan, Myrrh; "The Ride," 4HIM, Benson.

Inspirational album: "Allegiance," Ray Boltz, Word; "Beyond All The Limits," Larnelle Harris, Benson; "Find It On The Wings," Sandi Patty, Word; "Lifeline," Phillips, Craig & Dean, Star Song; "Where Mercy Begins," Steve Green, Sparrow.

Southern gospel album: "A Taste Of Heaven," Florida Boys, Canaan; "Chapter X Live," the Bishops, Morning Star; "Good Ol' Gospel," the Cathedral Quartet, the Kingsmen, the Speer Family, the Singing Americans, J.D. Sumner & the Stamps Quartet, Crystal Sea; "High And Lifted Up," the Cathedral Quartet, Canaan; "Homecoming Hymns," Ben Speer, Kirk Talley, Ann Downing, George Younce, Karen Peck Gooch, Tanya Goodman-Sykes, Henry & Hazel Slaughter, Joel & LaBreeska Hemphil, Star Song; "Renewed," Gold City, RiverSong. (A tie necessitated six nominees in this category.)

Country album: "Brian Barrett," Brian Barrett, Star Song; "Closer To The Fire," Michael James, Reunion; "Drawing Pictures," Brent Lamb, Genesis; "Give What It Takes," MidSouth, Warner Alliance; "The Door," Charlie Daniels, Sparrow.

Contemporary black gospel album: "Champion Of Love," Alvin Slaughter, Glorious; "Join The Band," Take 6, Warner Alliance; "Matters Of The Heart," Commissioned, Benson; "Mercy," Andrae Crouch, Warner Alliance; "The Live Experience," Helen Baylor, Word.

Traditional black gospel album: "In This Place," Kim Stratton, Glorious; "Live At GMWA," Shirley Caesar, O'Landa Draper & the Associates Choir, the Rev. Milton Brunson & the Thompson Community Singers, Word; "Live," Carlton Pearson & the Higher Dimensions Choir, Warner Alliance; "Personal Inspirations," Stephanie Mills, Gospo-Centric; "Songs Of The Church—Live In Memphis," Albertina Walker, Benson.

Short-form music video: "Big House," Audio Adrenaline, ForeFront; "Cash Cow," Steve Taylor, Warner Alliance; "Luv Is A Verb," DC Talk, Forefront; "Shine," Newsboys, Star Song.

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RESTLESS' POLARA REFLECTS NEW MINNEAPOLIS SCENE

(Continued from page 22)

bum. The discerning ear may detect the blend of drum machines with live licks, while funky effects pedals wreak havoc on traditional sounds. In addition, the keyboard aficionado found many uses on the album for his collection, which includes a Farfisa, a '70s Moog, a Roland D-20, and a Wurlitzer.

All of these sounds came together in a series of catchy postpunk/antigrunge melodies that have been permeating the Minneapolis alternative airwaves for the past six weeks, as Restless hones in on the band's home turf.

Modern rock KREV Minneapolis picked up on three tracks immediately upon receipt of the album: "Counting Down," "Letter Bomb," and "Source Of Light" are popular with the station's listeners, while the latter track appeared on KEGE's "Minneapolis Modern Rock, Volume I" sampler (Billboard, Feb. 4).

"[Polara] is a vital part of the local music scene," says John Lassman, PD at KEGE (The Edge). "And their track was one of the best on the CD. Audience reaction was very favorable."

Lassman says Polara could reach audiences outside of Minneapolis, much as its predecessors Soul Asylum, Hüsker Dü, and the Replacements did. "I don't see any reason why this band can't break out as well," he says.

Steve Danuser, assistant manager at Minneapolis-based Applause Records concurs. (Applause is one of seven stores in the St. Paul, Minn.-based Cheapo Records chain.)

"There is a definite progression [in Ackerson's work] toward a sound that could be embraced by a wider audience," Danuser tells a reporter even as the Polara CD plays in the background. "There are definitely some tracks that radio could pull off this record that should create demand for it at retail in other cities."

Local anticipation was high for the album release, the retailer notes, and though management attempted to negotiate an in-store appearance at one of its outlets, Polara's out-of-town obligations took precedence.

In late January and early February, the band performed club dates in New York, Chicago, St. Louis, and other midwestern markets to set the stage for the album's release. College radio, independent retail, and press outlets in several key markets already have been primed with the fall 1994 and January 1995 releases of two seven-inch singles, originally recorded on the Generator label, followed by the January release of the full-length Polara album.

The group returned to hometown Minneapolis in mid-February to prepare for its Feb. 17 album release party at 7th Street Entry, a club at which Ackerson once mixed sound. Two major features in local music publications were timed to come out in conjunction with "Polara."

Plus, the album hit streets just as Restless debuted its own tabloid/fanzine "Slurp," which included an oversized, black-and-white poster of the band. The magazine shipped to clubs, high schools, and retail outlets nationwide earlier this month with a heavy saturation in the Minneapolis market.

Rich Schmidt, Restless VP of marketing and promotion, says the label now plans to build upon the "organic buzz" created in Minneapolis by servicing college and alternative radio outlets with a four-song promotional EP featuring radio-friendly edits of tracks on "Polara." Schmidt says he expects the EP will be released commercially in late summer.

Ackerson's notorious affection for wacky gadgets manifests itself in the band's debut video for the emphasis track "Source Of Light." The clip, directed by Tim Ruteli, utilizes footage shot on a child's Fisher Price video camera. Live performance clips and scenes reeled in Ackerson's own living room were lensed on 16mm and super-8 film. The video ships to regional and national outlets Feb. 24.

As Ackerson prepares for the April launch of a national club tour, he is cautiously optimistic about his band's prospects for wider acclaim, but he is confident that Minneapolis will continue to garner the respect of music lovers everywhere.

"Minneapolis was stuck on the heartlands rock trip—the flannel rock scene—for a while," he says. "But there's an identifiably different thing going on now, and bands are coming out from under the shadow of the Replacements and Hüsker Dü. There's a much more level playing field now."

Many of the bands on the rise are acts that Ackerson hopes he has time to produce, even as his schedule as Polara front man grows more demanding.

"I have to remember that I feel real nervous when I'm idle: It bugs me," says Ackerson. "I just keep reminding myself that this is what I want."

GRAMMY LAUNCHES 'CYBERCAST'

(Continued from page 14)

based Internet marketing and services company On Ramp Inc., which is handling the computer event by agreement with NARAS.

The online coverage will take several forms. Already on the World Wide Web are a serics of pages centered on the show, which include a list of nominees, particulars on the "1995 Grammy Nominees" album, a sweepstakes to win a trip to the show, and other related facts, photos, and tidbits.

Beginning next week and continuing through March 2, On Ramp will be posting continuously updated Grammy Week information on the Web site (http://metaverse.com). Curry says there will be hourly news reports, digitized photos taken at various events and parties, downloadable videoclips from rehearsals and elsewhere, and a live chat forum through which users can request specific information from the "play-by-play guys" manning the line.

Anyone with a computer, modem, and Internet capability will be able to access the Web pages, Curry says.

Simultaneously, from Feb. 28-March 2, On Ramp will be uploading a live 24-hour video feed documenting everything from rehearsals, to showtime backstage activity, to postshow parties, Curry says. The feed, utilizing a video-conferencing program developed by Cornell University, can be accessed over the Internet by computer users who have high-speed modems. Those with a fairly standard 14.4 modem will get only the live video feed, Curry says. Users with a higher-end 28.8 modem will get audio along with the video.

"We're giving a whole different view of the Grammys," Curry says. "The award show's great, but it will be cool to be able to watch an artist walk offstage, and then turn to your computer and see them as they go backstage to get interviewed. It picks up where TV leaves off."

Greene says this Grammy Week event is only a first step in NARAS' broader online plans to establish a permanent Internet site in which "music people can come together and debate issues and glean information."

"Grammy Online is a concept we have been exploring for some time," he says, "in terms of creating a method of not only communication between the members, but also of disseminating articles and editorials and information to the entire music community." An announcement concerning the establishment of such an Internet site is expected in May.



Double Platinum With A Silver Bullet. EMI Music Canada executives present Bob Sagar with a double platinum plaque representing Canadian salas of mora than 200,000 units for his "Greatest Hits" album. Shown, from laft, ara Ontario sales manager John Toews; sales representatives Greg Malta, Tula Stewart, and Dava Street; VP of sales Al Andruchow; Seger; VP of promotion Peter Diemar; media relations coordinator Mariann Girard; promotion representativa Angia Bazzana; VP of A&R Tim Trombley; and marketing manager Paul Church.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ ★ **No. 1** ★ ★ ★	
1	2	4	11	**TAKE A BOW** 1 week at No. 1 BABYFACE,MADONNA (BABYFACE,MADONNA)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK/SIRE 18000/WARNER BROS.
1	1	1	16	**CREEP▲** D.AUSTIN (D.AUSTIN)	◆ TLC (C) (M) (T) (X) LAFACE 2-4082/ARISTA
1	1	2	16	**ON BENDED KNEE▲** J.AM,T.LEWIS (J.HARRIS III,T.LEWIS)	◆ BOYZ II MEN (C) (X) MOTOWN 860 244
4	8	3	27	**ANOTHER NIGHT▲** FRESHLINE,THE BERMAN BROTHERS (J.WINDING QUICKMIX O JEGLITZA)	◆ REAL MCCOY (C) (D) (M) (T) ARISTA 1-2724
5	8	8	2	**BABY** K.CROUCH (K.CROUCH,K.JONES,R.PETTERSON)	◆ BRANDY (C) (T) (V) (X) ATLANTIC 87173
6	2	97	8	**CANDY RAIN** HEAVY D,POKE,RED HOT LOVER TONE (HEAVY D,T.ROBINSON,J.C OLIVER,S.BARNES)	◆ SOUL FOR REAL (C) (T) (X) UPTOWN 54906/MCA
7	8	8	98	**YOU GOTTA BE** A.INGRAM,DES'REE (DES'REE,A.INGRAM)	◆ DES'REE (C) (D) 550 MUSIC 77551
8	13	16	13	**IF YOU LOVE ME** D.HALL (G.CHAMBERS,N.GILBERT,D.HALL,E.SERMON,K.MADISON,P.SMITH)	◆ BROWNSTONE (C) (M) (T) (X) MJJ 77732/EPIC
9	5	6	79	**SUKIYAKI** M.P.DESANTIS,J.MELILLO (H.NAKAMURA,R.EI)	◆ 4 P.M. (C) (X) NEXT PLATEAU/LONDON 857 687/ISLAND
10	10	21	21	**HOLD MY HAND** D.GEHMAN (M.BRYAN,D.FELBER,D.RUCKER,J.SONEFELD)	◆ HOOTIE & THE BLOWFISH (C) (V) ATLANTIC 87230
97	6	2	93	**ALWAYS ●** P.COLLINS (J.BON JOVI)	◆ BON JOVI (C) (D) (V) (X) MERCURY 856 227
12	13	79	5	**STRONG ENOUGH** B.BOTTRELL (S.CROW,B.BOTTRELL,D.BAERWALD,K.GILBERT,D.RICKETTS,B.MACLEOD)	◆ SHERYL CROW (C) (V) (X) A&M 0798
13	13	25	7	**BIG POPPA/WARNING** C.THOMPSON,SEAN COMBS,EASY MO BEE (THE NOTORIOUS B.I.G.)	◆ THE NOTORIOUS B.I.G. (C) (D) (T) BAD BOY 7-9015/ARISTA
14	13	79	79	**YOU DON'T KNOW HOW IT FEELS** R.RUBIN,T.PETTY	◆ TOM PETTY (C) (D) (V) WARNER BROS. 18030
89	13	8	79	**BEFORE I LET YOU GO** T.RILEY (T.RILEY,L.SYLVERS III,M.RILEY,C.HANNIBAL,D.HOLLISTER)	◆ BLACKSTREET (C) (M) (T) (X) INTERSCOPE 98211
89	13	13	16	**THE RHYTHM OF THE NIGHT** CHECCO,SOUL TRAIN (F.BONTEMPI,A.GORDON,G.SPAGNA,M.GAFFEY,P.GLENISTER)	CORONA (C) (T) (X) EASTWEST 98192/EEG
78	97	16	90	**I'M THE ONLY ONE** H.PADGHAM,M.ETHERIDGE (M.ETHERIDGE)	◆ MELISSA ETHERIDGE (C) (X) ISLAND 854 068
18	97	—	2	**IF YOU THINK YOU'RE LONELY NOW** J.MTUME (B.WOMACK,P.MOTTEN,R.GRIFFIN)	◆ K-CI HAILEY OF JODECI (C) MERCURY 856 572
19	78	13	5	**I KNOW** D.FARRIS,D.HARRIS,M.DAVIS,R.JACKSON (M.DAVIS,W.DUWALL)	DIONNE FARRIS (C) COLUMBIA 77750
20	21	21	14	**EVERY DAY OF THE WEEK** R.JERALD,C.MILLS (A.ARMATO,R.JERALD,K.MILLER)	◆ JADE (C) GIANT 17988
21	19	13	97	**CONSTANTLY** PRINCE,D.PEARSON (T.PRINCE,D.PEARSON,J.POWELL,T.BEAL)	◆ IMMATURE (C) (T) (X) MCA 54948
22	79	—	2	**IF I WANTED TO/LIKE THE WAY I DO** H.PADGHAM,M.ETHERIDGE (M.ETHERIDGE)	◆ MELISSA ETHERIDGE (C) (V) (X) ISLAND 854 238
86	90	13	16	**THE SWEETEST DAYS** K.THOMAS (W.WALDMAN,J.LIND,P.GALDSTON)	◆ VANESSA WILLIAMS (C) (D) (V) (X) WING 851 110/MERCURY
89	16	13	79	**HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR")▲** S.REMI (I.KAMOZE,S.GIBBS,KENNER DOMINO,A.KONLEY,K.NIX)	◆ INI KAMOZE (C) (M) (T) COLUMBIA 77614
25	16	62	7	**THIS LIL' GAME WE PLAY** G.LEVERT,E.NICHOLAS (G.LEVERT,E.NICHOLAS)	◆ SUBWAY (FEATURING 702) (C) BIV 10 860 252/MOTOWN
26	29	31	79	**IN THE HOUSE OF STONE AND LIGHT** M.PAGE (M.PAGE)	◆ MARTIN PAGE (C) (D) MERCURY 858 940
77	22	79	13	**I MISS YOU** V.HERBERT (V.HERBERT,C.HOWARD)	◆ N II U (C) (D) ARISTA 1-2768
28	79	90	93	**I WANNA BE DOWN ●** K.CROUCH (K.CROUCH,K.JONES)	◆ BRANDY (C) (T) (X) ATLANTIC 87225
86	23	93	5	**BANG AND BLAME** S.LITT,R.E.M. (B.BERRY,P.BUCK,M.MILLS,M.STIPE)	◆ R.E.M. (C) (D) (T) (V) (X) WARNER BROS. 17994
30	26	23	26	**I'LL MAKE LOVE TO YOU▲** BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 2257
31	19	47	8	**EVERLASTING LOVE** E.ESTEFAN,JR.,JORGE CASAS,L.DERMER (B.CASON,M.GAYDEN)	◆ GLORIA ESTEFAN (C) (T) (V) (X) EPIC 77756
				★ ★ ★ **GREATEST GAINER/SALES** ★ ★ ★	
32	44	54	3	**FREAK LIKE ME** MASS ORDER (E.HANES,M.VALENTINE,L.HILL)	◆ ADINA HOWARD (C) (T) (X) MECCA DON/EASTWEST 64484/EEG
33	31	29	97	**MENTAL PICTURE** J.SECADA,E.ESTEFAN,JR.,U.SECADA,M.A.MOREJON)	◆ JON SECADA (C) SBK 58272/EMI
86	31	13	25	**SHORT DICK MAN** C.BABIE (M.MOHR,C.BABIE)	◆ 20 FINGERS FEATURING GILLETTE (C) (D) (M) (T) (X) S.O.S. 14194/ZOO
86	13	13	79	**YOU WANT THIS/70'S LOVE GROOVE ●** J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS III,T.LEWIS)	◆ JANET JACKSON (C) (M) (T) (X) VIRGIN 38455
36	90	25	98	**TOOTSEE ROLL▲** 95 SOUTH (DA'S.W.A.T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6911
37	97	43	97	**HOUSE OF LOVE** K.THOMAS (W.WILSON,K.GREENBERG,G.BARNHILL)	◆ AMY GRANT WITH VINCE GILL (C) (V) A&M 0802
86	98	98	90	**100% PURE LOVE ●** THE BASEMENT BOYS (C.WATERS,T.DOUGLAS,J.STEINHOUR,T.DAVIS)	◆ CRYSTAL WATERS (C) (M) (T) (X) MERCURY 858 485
98	35	79	90	**ALL I WANNA DO▲** B.BOTTRELL (W.COOPER,S.CROW,B.BOTTRELL,D.BAERWALD,K.GILBERT)	◆ SHERYL CROW (C) (V) A&M 0702
90	33	30	29	**I'LL STAND BY YOU** I.STANLEY (C.HYNDE,B.STEINBERG,T.KELLY)	◆ PRETENDERS (C) (D) (V) SIRE 18160/WARNER BROS.
97	13	38	12	**MISHALE** E.F.WHITE (A.DONALDS,E.F.WHITE)	◆ ANDRU DONALDS (C) METRO BLUE 58256/CAPITOL
42	13	35	79	**SECRET ●** MADONNA,D.AUSTIN (MADONNA,D.AUSTIN)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK/SIRE 18035/WARNER BROS.
43	45	45	5	**GET DOWN** EASY MO BEE (C.MACK)	◆ CRAIG MACK (C) (D) (T) BAD BOY 7-9012/ARISTA
44	45	13	79	**GET READY FOR THIS** P.WILDE,J.P.DECOSTER (R.SLUNGARD,P.WILDE,J.P.DECOSTER)	◆ 2 UNLIMITED (C) (T) RADIKAL 15535/CRITIQUE
45	98	98	93	**TURN THE BEAT AROUND (FROM "THE SPECIALIST") ●** E.ESTEFAN,JR.,L.DERMER,P.JACKSON,G.JACKSON (C) (T) (X) CRESCENT MOON/EPIC SOUNDTRAX 77630/EPIC	◆ GLORIA ESTEFAN (C) (T) (X) CRESCENT MOON/EPIC SOUNDTRAX 77630/EPIC
46	90	56	5	**HOLD ON** S.TYRELL (S.TYRELL,K.SAVIGAR,J.WALTERS,S.TYRELL)	◆ JAMIE WALTERS (C) ATLANTIC 87240
47	48	47	27	**NEW AGE GIRL (FROM "DUMB AND DUMBER")** F.LEBLANC (C.GUILLOTTE)	◆ DEADEYE DICK (C) (V) (X) ICHIBAN 232
				★ ★ ★ **HOT SHOT DEBUT** ★ ★ ★	
48	NEW ▶		2	**FOE THA LOVE OF $** YELLA (BONE,EAZY-E,YELLA)	◆ BONE THUGS N HARMONY FEATURING EAZY-E (C) (T) (X) RUTHLESS 5540/RELATIVITY
49	47	39	21	**PRACTICE WHAT YOU PREACH ●** B.WHITE,G.LEVERT,T.NICHOLAS (B.WHITE,G.LEVERT,E.T.NICHOLAS)	◆ BARRY WHITE (C) (X) A&M 0778
50	43	43	40	**WILD NIGHT** J.MELLENCAMP,M.WANCHIC (V.MORRISON)	◆ JOHN MELLENCAMP WITH ME'SHELL NDEGEOCELLO (C) (V) (X) MERCURY 858 738
				★ ★ ★ **GREATEST GAINER/AIRPLAY** ★ ★ ★	
51	74	—	2	**YOU GOT IT (FROM "BOYS ON THE SIDE")** D.WAS (R.ORBISON,T.PETTY,J.LYNNE)	◆ BONNIE RAITT (C) ARISTA 1-2795
42	90	53	13	**WHUTCHA WANT?** R.LEWIS (D.KEYES,R.LEWIS)	◆ NINE (C) (T) (X) PROFILE 5426
53	55	62	3	**SOUR TIMES (NOBODY LOVES ME)** PORTISHEAD (BARRON,GIBBONS,UTLEY,SCHIFRIN,BROOKS,TURNER)	◆ PORTISHEAD (C) (T) (X) GO! DISCS/LONDON 857 815/ISLAND
54	83	13	79	**FOOLIN' AROUND** R.KELLY (R.KELLY)	◆ CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98207/ATLANTIC
55	97	89	97	**SHE DON'T USE JELLY** THE FLAMING LIPS,A.CLEVERSLEY (THE FLAMING LIPS)	◆ THE FLAMING LIPS (C) (X) WARNER BROS. 18131
56	86	97	7	**MAD IZM** KRS-ONE (H.GREEN,V.MORGAN,KRS-ONE)	◆ CHANNEL LIVE (C) (T) CAPITOL 58313
57	97	—	2	**SHE'S A RIVER** K.FORSEY,SIMPLE MINDS (J.KERR,C.BURCHILL)	◆ SIMPLE MINDS (C) (X) VIRGIN 38467
58	83	97	7	**TOUR** S.BROWN,DYNAMIK DUO (C.BAILEY,R.WALTERS)	CAPLETON (C) (T) SIGNET 162/RAL
59	79	79	7	**DREAM ABOUT YOU/FUNKY MELODY** STEVIE B,T.KATAS,I.T.KATAS,F.D'ALLESSANDRO,STEVIE B)	◆ STEVIE B (C) THUMP 2205
60	51	51	12	**KITTY KITTY** THE BASS MECHANICS (DA'S.W.A.T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6921
61	56	56	79	**BRING THE PAIN** PRINCE,RAKEEM (C.SMITH,R.DIGGS)	◆ METHOD MAN (C) (M) (T) DEF JAM/RAL 853 964/ISLAND
62	86	89	79	**PROMISE ME** V.FRANCO (V.FRANCO,A.ESPINET)	LIL SUZY (C) (M) (T) (X) METROPOLITAN 301
63	97	45	79	**BE HAPPY** SEAN COMBS,POKE (M.J.BLIGE,A.DELVALLE,S.COMBS,J.C OLIVER)	◆ MARY J. BLIGE (C) (T) UPTOWN 54927/MCA
96	62	70	5	**WHINEY, WHINEY (FROM "DUMB AND DUMBER")** WILLI ONE BLOOD (WILLI ONE BLOOD,H.MANCINI,R.DAVIES,D.RAIMER)	◆ WILLI ONE BLOOD (C) (X) RCA 64265
65	NEW ▶		7	**BROOKLYN ZOO** OL DIRTY BASTARD (R.JONES)	OL DIRTY BASTARD (C) (T) (X) ELEKTRA 64477*/EEG
66	NEW ▶		1	**SHOOK ONES PART II** MOBB DEEP (K.MUCHITA,T.JOHNSON)	◆ MOBB DEEP (C) LOUD 64294/RCA
77	89	89	79	**I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE)** B.JORDAN,N.O.JOE (B.JORDAN,J.JOHNSON,M.DEAN)	◆ SCARFACE (C) (D) (T) RAP-A-LOT 38461/NOO TRYBE
68	85	—	2	**I BELIEVE** EMOSHA (E.SLOAN,J.PENCE,EMOSHA)	BLESSID UNION OF SOULS (C) EMI 58320
69	58	89	79	**BAD REPUTATION** B.VIG (F.JOHNSTON)	◆ FREEDY JOHNSTON (C) ELEKTRA 64495/EEG
70	60	21	8	**(SHE'S GOT) SKILLZ** G.ST.CLAIR,T.O'BRIEN (G.ST.CLAIR,T.O'BRIEN)	◆ ALL-4-ONE (C) (T) (X) BLITZZ 87223/ATLANTIC
97	85	89	12	**ALWAYS AND FOREVER** W.AFANASIEFF,JR.,TEMPERTON)	◆ LUTHER VANDROSS (C) (D) (V) (X) LV 77735/EPIC
72	13	89	8	**WOMAN TO WOMAN** DJ U.B.U. (G.ARCHIE,JEWELL,D.BANKS,E.MARION,H.THIGPEN)	◆ JEWELL (C) DEATH ROW 98183/INTERSCOPE
73	NEW ▶		7	**THANK YOU** BOYZ II MEN,D.AUSTIN (M.S.MCCARY,N.MORRIS,W.MORRIS,S.STOCKMAN,D.AUSTIN)	◆ BOYZ II MEN (C) (D) (T) MOTOWN 860 274
74	79	79	5	**I APOLOGIZE** B.J.EASTMOND (A.BAKER,B.J.EASTMOND,G.CHAMBERS)	◆ ANITA BAKER (C) (D) ELEKTRA 64497/EEG
75	79	79	7	**AGE AIN'T NOTHING BUT A NUMBER** R.KELLY (R.KELLY)	◆ AALIYAH (C) (X) BLACKGROUND 42273/JIVE
76	NEW ▶		7	**I LIVE MY LIFE FOR YOU** R.NEVISON (LEVERTY,SNARE)	FIREHOUSE (C) EPIC 77812
77	78	89	7	**NIKA** SUPER DJ,CLARK KENT (Q.RILEY,ISLEY BROTHERS,C.JASPER)	◆ VICIOUS (C) (M) (T) EPIC STREET 77804/EPIC
89	79	13	5	**DREAMER** LIVIN' JOY (LIVIN' JOY)	◆ LIVIN' JOY (C) (M) (T) (X) MCA 54922
79	84	89	7	**WHERE I WANNA BE BOY** RON G (T.JONES,H.BOWSER)	◆ MISSJONES (C) (T) STEP SUN 7144
80	40	67	19	**LIVING IN DANGER** T.EKMAN,P.ADEBRATT (JOKER BUDDHA)	◆ ACE OF BASE (C) (M) (T) (X) ARISTA 1-2754
97	76	81	1	**TAKE YOU THERE** P.ROCK (P.PHILLIPS,C.PENN,K.BURKE,A.FELDER,N.J.WRIGHT)	◆ PETE ROCK & C.L. SMOOTH (C) (T) ELEKTRA 64496/EEG
82	97	78	79	**BREAKDOWN** R.KIRKPATRICK (R.ROACHFORD,L.MATURINE,R.KIRKPATRICK,L.TROUTMAN,R.TROUTMAN)	◆ FU-SCHNICKENS (C) (T) (X) JIVE 42244
83	83	89	7	**RODEO** THE BASS MECHANICS (DA'S.W.A.T. TEAM)	◆ 95 SOUTH (C) (M) (T) (X) RIP-IT 9511
96	61	—	7	**CAN I STAY WITH YOU** BABYFACE (BABYFACE)	◆ KARYN WHITE (C) (D) WARNER BROS. 18007
85	70	60	97	**SHAME (FROM "A LOW DOWN DIRTY SHAME")** M.CHAPMAN,T.THOMAS (J.FINCH,R.CROSS)	◆ ZHANE (C) (T) (X) HOLLYWOOD 42269/JIVE
86	89	89	79	**PIMP OF THE YEAR** ANT BANKS (D.ROBINSON,A.MOON,T.THOMAS)	◆ DRU DOWN (C) (T) RELATIVITY 1223
87	77	77	5	**COCKTALES** SHORTY B (T.SHAW,SHORTY B)	◆ TOO SHORT (C) (T) DANGEROUS 42265/JIVE
88	96	—	2	**THINK OF YOU** SEAN COMBS,C.THOMPSON (C.THOMPSON,D.JONES,F.EVANS,U.RAYMOND)	◆ USHER (C) (M) (T) (X) LAFACE 2-4094/ARISTA
89	89	62	7	**MOVE IT LIKE THIS** J.GARDNER,K7 (K7,J.GARDNER)	◆ K7 (M) (T) (X) TOMMY BOY 833*
80	84	86	8	**FAT BOY** 20 FINGERS (M.MOHR,J.FLORES,D.ESTEVEZ)	MAX-A-MILLION (M) (T) (X) S.O.S. 1006*
91	31	13	13	**(I COULD ONLY) WHISPER YOUR NAME** T.FREEMAN (H.CONNICK,JR.,R.MCLEAN)	◆ HARRY CONNICK, JR. (C) COLUMBIA 77718
92	NEW ▶		7	**1-LUV** STUDIO TON (E.STEVENS,M.WHITEMON,L.KING,D.CASH)	◆ E-40 (FEATURING LEVITI) (C) (T) SICK WID (T 42289/JIVE
93	NEW ▶		7	**THIS IS HOW WE DO IT** O.PIERCE,M.JORDAN,M.JORDAN,O.PIERCE,R.WALTE(RS)	◆ MONTELL JORDAN (C) (M) (T) PMP/RAL 851 466/ISLAND
94	NEW ▶		7	**CAN'T WAIT** E.SERMON,E.SERMON,R.NOBLE,R.JAMES,A.HARDY)	◆ REDMAN (C) (T) RAL 851 466/ISLAND
85	97	16	7	**SUPA STAR** DJ PREMIER (J.HEATH,J.FELDER)	◆ GROUP HOME (C) (T) PAYDAY 127 01/ATTR
54	79	—	7	**HOW DID I GET BY WITHOUT YOU** M.SHIPLEY (J.WAITE,M.SPIRO,PIERCE)	JOHN WAITE (C) (D) IMAGO 25091
97	90	90	97	**DOLL PARTS** P.Q.HOLDERIE,S.SLADE (HOLE)	◆ HOLE (C) (V) DGC 19379/GEFFEN
96	16	13	8	**THAT'S JUST WHAT YOU ARE** M.DENNEEN (A.MANN,J.BRION)	◆ AIMEE MANN (C) (D) GIANT 25086/IMAGO
95	97	13	79	**DO YOU SEE** WARREN G (W.GRIFFIN,B.CARTER,J.GISCOMBE)	◆ WARREN G (C) (T) VIOLATOR/RAL 853 962/ISLAND
100	86	61	18	**WHEN WE DANCE** H.PADGHAM,STING (STING)	◆ STING (C) (V) (X) A&M 0846

Records with the greatest airplay and sales gains this week. ◆Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single, regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability.

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DJ QUIK

NEW ALBUM

SAFE + SOUND



1462-2/4

STREET DATE FEB 21ST

FEATURING

THE FIRST SINGLE AND VIDEO

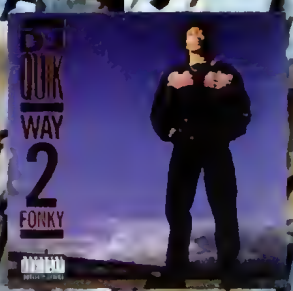
SAFE + SOUND

ALSO AVAILABLE



1402-2/4

1430-2/4



PROFILE

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 199 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	11	**TAKE A BOW** MADONNA (MAVERICK/SIRE/WB) 2 wks at No. 1
2	2	20	**DN BENDED KNEE** BOYZ II MEN (MOTOWN)
3	4	23	**YOU GOTTA BE** DES'REE (SBK/ MUSIC)
4	5	17	**CREEP** TLC (LAFACE/ARISTA)
5	3	27	**ANOTHER NIGHT** REAL MCCOY (ARISTA)
6	7	15	**HDLD MY HAND** HOOTIE & THE BLOWFISH (ATLANTIC)
7	8	12	**WHEN I COME AROUND** GREEN DAY (REPRISE)
8	6	21	**ALWAYS** BON JOVI (MERCURY)
9	9	26	**I'M THE ONLY DNE** MELISSA ETHERIDGE (ISLAND)
10	15	5	**STRDNG ENOUGH** SHERYL CROW (A&M)
11	14	9	**IF YOU LOVE ME** BROWNSTONE (MJJ/EPIC)
12	12	24	**SUKIYAKI** 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
13	10	22	**HERE COMES THE HOTSTEPPER** INI KAMOZE (COLUMBIA)
14	13	12	**BETTER MAN** PEARL JAM (EPIC)
15	11	15	**THE RHYTHM DF THE NIGHT** CORONA (EAST WEST/EEG)
16	23	5	**I KNOW** DIONNE FARRIS (COLUMBIA)
17	10	6	**CANDY RAIN** SOUL FOR REAL (UPTOWN/MCA)
18	16	21	**I WANNA BE DOWN** BRANDY (ATLANTIC)
19	25	11	**YOU DON'T KNOW HOW IT FEELS** TOM PETTY (WARNER BROS.)
20	20	11	**IN THE HOUSE DF STONE AND LIGHT** MARTIN PAGE (MERCURY)
21	17	13	**BEFORE I LET YOU GO** BLACKSTREET (INTERSCOPE)
22	26	17	**EVERY DAY OF THE WEEK** JADE (GIANT)
23	24	14	**BUDDY HDLLY** WEEZER (DGC/GEFFEN)
24	19	29	**I'LL MAKE LOVE TO YOU** BOYZ II MEN (MOTOWN)
25	32	4	**IF I WANTED TO** MELISSA ETHERIDGE (ISLAND)
26	27	9	**RED LIGHT SPECIAL** TLC (LAFACE/ARISTA)
27	21	15	**THE SWEETEST DAYS** VANESSA WILLIAMS (WING/MERCURY)
28	22	9	**LOVE WILL KEEP US ALIVE** EAGLES (GEFFEN)
29	36	7	**RUN AWAY** REAL MCCOY (ARISTA)
30	49	3	**EVERLASTING LOVE** GLORIA ESTEFAN (EPIC)
31	33	12	**MENTAL PICTURE** JON SECADA (SBK/EMI)
32	29	38	**100% PURE LOVE** CRYSTAL WATERS (MERCURY)
33	61	4	**BABY** BRANDY (ATLANTIC)
34	35	25	**INTERSTATE LOVE SONG** STONE TEMPLE PILOTS (ATLANTIC)
35	39	6	**I'M GOIN' DOWN** MARY J. BLIGE (UPTOWN/MCA)
36	28	14	**BANG AND BLAME** R.E.M. (WARNER BROS.)
37	43	4	**LIGHTNING CRASHES** LIVE (RADIOACTIVE/MCA)
38	34	29	**ALL I WANNA DO** SHERYL CROW (A&M)
39	37	5	**WATER RUNS DRY** BOYZ II MEN (MOTOWN)
40	38	40	**WILD NIGHT** JOHN MELLENCAMP (MERCURY)
41	41	7	**LIVE FOREVER** OASIS (EPIC)
42	31	20	**YOU WANT THIS** JANET JACKSON (VIRGIN)
43	30	28	**I'LL STAND BY YOU** PRETENDERS (SIRE/WARNER BROS.)
44	52	7	**BIG POPPA** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
45	44	11	**I MISS YDU** N II U (ARISTA)
46	42	16	**I ALDNE** LIVE (RADIOACTIVE/MCA)
47	47	19	**GET READY FOR THIS** 2 UNLIMITED (RADIKAL/CRITIQUE)
48	45	22	**ZOMBIE** THE CRANBERRIES (ISLAND)
49	73	4	**THE MAN WHO SOLD THE WORLD** NIRVANA (DGC/GEFFEN)
50	56	7	**EVERYTHING ZEN** BUSH (TRAUMA/INTERSCOPE)
51	53	6	**NOUSE DF LOVE** AMY GRANT WITH VINCE GILL (A&M)
52	40	8	**CDNSTANTLY** IMMATURE (MCA)
53	46	14	**IF YOU THINK YOU'RE LONELY NOW** K-CI HAILEY OF JODECI (MERCURY)
54	57	4	**GEL** COLLECTIVE SOUL (ATLANTIC)
55	—	1	**YOU GOT IT** BONNIE RAITT (ARISTA)
56	51	21	**SECRET** MADONNA (MAVERICK/SIRE/WARNER BROS.)
57	62	2	**FREAK LIKE ME** ADINA HOWARD (MECCA DON/EASTWEST/EEG)
58	58	9	**LOVE SPREADS** THE STONE ROSES (GEFFEN)
59	60	9	**MISHALE** ANDRU DONALDS (CAPITOL)
60	55	7	**SOUR TIMES** PORTISHEAD (GO! DISCS/LONDON/ISLAND)
61	50	22	**TURN THE BEAT AROUND** GLORIA ESTEFAN (CRESCENT MOON)
62	59	42	**UNTIL I FALL AWAY** GIN BLOSSOMS (A&M)
63	67	2	**PLOWED** SPONGE (WORK)
64	—	1	**COME BACK** LONDONBEAT (RADIOACTIVE)
65	63	2	**DOE TO MY FAMILY** THE CRANBERRIES (ISLAND)
66	64	3	**HOLD ON** JAMIE WALTERS (ATLANTIC)
67	69	5	**SHE'S A RIVER** SIMPLE MINDS (VIRGIN)
68	54	19	**ALLISDN RDAD** GIN BLOSSOMS (A&M)
69	—	1	**THANN YOU** BOYZ II MEN (MOTOWN)
70	65	15	**FELL ON BLACK DAYS** SOUNDGARDEN (A&M)
71	71	26	**SELF ESTEEM** OFFSPRING (EPITAPH)
72	—	1	**OOWN BY THE WATER** PJ HARVEY (ISLAND)
73	72	30	**BASKET CASE** GREEN DAY (REPRISE)
74	—	1	**THIS LIL' GAME WE PLAY** SUBWAY (FEATURING 702) (BIV 10)
75	74	2	**NDTHING LEFT BEHIND US** RICHARD MARX (CAPITOL)

Records with the greatest gain. © 1995 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

1	2	12	**IF YOU GO** JON SECADA (SBK/EMI)
2	1	33	**FOUND DUT ABOUT YOU** GIN BLOSSOMS (A&M)
3	3	11	**MR. JDNES** COUNTING CROWS (DGC/GEFFEN)
4	—	1	**WHEN CAN I SEE YOU** BABYFACE (EPIC)
5	4	9	**COME TO MY WINDOW** MELISSA ETHERIDGE (ISLAND)
6	6	12	**DON'T TURN AROUND** ACE OF BASE (ARISTA)
7	5	80	**TWD PRINCES** SPIN DOCTORS (EPIC)
8	7	5	**FAR BEHIND** CANDLEBOX (MAVERICK/SIRE/WARNER BROS.)
9	12	20	**THE SIGN** ACE OF BASE (ARISTA)
10	9	2	**DECEMBER 1963** FOUR SEASONS (CURB)
11	8	17	**YDU MEAN THE WORLD TO ME** TONI BRAXTON (LAFACE/ARISTA)
12	14	7	**BUT IT'S ALRIGHT** HUEY LEWIS & THE NEWS (ELEKTRA/EEG)
13	15	13	**STAY (I MISSED YOU)** LISA LOEB & NINE STORIES (RCA)
14	10	14	**SHINE** COLLECTIVE SOUL (ATLANTIC)
15	11	18	**PRAYER FOR THE DYING** SEAL (ZTT/SIRE/WARNER BROS.)
16	16	25	**BABY I LDVE YOUR WAY** BIG MOUNTAIN (RCA)
17	18	60	**HEY JEALDUSY** GIN BLOSSOMS (A&M)
18	20	55	**ND RAIN** BLIND MELON (CAPITOL)
19	19	36	**ALL THAT SHE WANTS** ACE OF BASE (ARISTA)
20	13	3	**WHAT'S THE FREQUENCY, KENNETH?** R.E.M. (WARNER BROS.)
21	—	18	**BACK & FORTH** AALIYAH (BLACKGROUND/JIVE)
22	—	1	**I BELDNG TO YDU** TONI BRAXTON (LAFACE/ARISTA)
23	22	14	**FANTASTIC VOYAGE** COOLIO (TOMMY BOY)
24	24	40	**BECAUSE THE NIGHT** 10, 000 MANIACS (ELEKTRA/EEG)
25	—	14	**CAN YDU FEEL THE LOVE TONIGHT** ELTON JOHN (HOLLYWOOD)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

36 **100% PURE LOVE** (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP/Famous, ASCAP) HL
92 **1-LUV** (Zomba, BMI/E-40, BMI/Tone Only, BMI/Full Keel, ASCAP/Royaland Cash, ASCAP)
75 **AGE AIN'T NDTHING BUT A RUMRER** (Zomba, BMI/R Kelly, BMI) WBM
3R **ALL I WANNA DO** (WB, ASCAP/Warner-Tamerlane, ASCAP/Old Crow, BMI/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Alma, ASCAP/Canvas Mattress, ASCAP) WBM
71 **ALWAYS AND FOREVER** (Redsongs, ASCAP/Almo, ASCAP) WBM
11 **ALWAYS** (Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL
4 **ANDTHER NIGHT** (Copyright Control)
S **RABY** (Human Rhythm, BMI/Young Legend, ASCAP/Ecstasoul, ASCAP/Chrysalis, ASCAP)
69 **BAD REPUTATION** (Trouble Tree, BMI/EMI Blackwood, BMI) HL
29 **BANG AND BLAME** (Night Garden, BMI/Warner-Tamerlane, BMI) HL
1R **BEFORE I LET YOU GO** (Donni, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Pooh, ASCAP/Chaancey Black, ASCAP) HL/WBM
63 **BE RAPPY** (MCA, ASCAP/Mary J. Blige, ASCAP/Dooch, ASCAP/Twelve And Under, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP) HL
13 **BIG POPPA/WANNING** (Tee Tee, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP) HL
82 **BREAKDOWN** (Zomba, BMI/CPMK, BMI/Saja, BMI/Troutman, BMI) WBM
81 **RRING THE PAIN** (Careers-BMG, BMI/Razor Sharp, BMI) HL
65 **RROOKLTH ZDO** (Wu-Tang, BMI)
R **CARDY RAIN** (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, BMI/Twelve And Under, ASCAP/Slam U Well, BMI) WBM/HL
84 **CAN I STAY WITH YOU** (Ecaf, BMI/Sony, BMI) HL
94 **CAR'T WAIT** (Erick Sermon, ASCAP/Funky Noble, ASCAP/Stone City, ASCAP/National League, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)
87 **COCKTALES** (Zomba, ASCAP/Srand, BMI/Zomba, BMI) WBM
21 **CONSTANTLY** (EMI April, ASCAP/Millhill, BMI/Jesse Powell, BMI/Teron Beal, BMI) HL
2 **CHEEP** (EMI April, ASCAP/D.A.R.P., ASCAP) HL
87 **OOLL PARTS** (Mother May I, BMI)
99 **DO YOU SEE** (Warrer G, ASCAP/Colgems-EMI, ASCAP/0/B/0 Itself, ASCAP/Extreme, ASCAP) RL
SR **DREAM ABOUT YOU/FUNKY MELODY** (B And It Is, BMI/Turkushman, BMI)
78 **DREAMER** (MCA, ASCAP) HL
31 **EVERLASTING LOVE** (Rising Sons, BMI/EMI Blackwood, BMI) HL
20 **EVERY DAY OF THE WEEK** (Armato, ASCAP/Irving, BMI/Little Jerald Jr., BMI/Ju-Ju Bee, BMI) WBM
90 **FAT BOY** (Tango Rose, ASCAP)
48 **FOE THA LOVE DF $** (Ruthless Attack, ASCAP/Dollarz-R-Sense, BMI/D J Yella, BMI)
54 **FDDLIR' ARDURD** (Zomba, BMI) WBM
32 **FREAK LIKE ME** (Hanes, Hill And Valentine, ASCAP)
43 **GET DOWN** (For Ya Ear, ASCAP/Justin Publishing Co., ASCAP/EMI, ASCAP) HL
44 **GET READY FDR TRIS** (Any Kind Of Music, ASCAP/MCA, ASCAP) HL
24 **RERE COMES THE ROTSTEPPER (FROM READY TO WEAR)** (Salaam Remi, ASCAP/Pine, PRS/Longitude, BMI/Irving, BMI/9 Sounds, BMI) WBM
1R **ROLD MY HAND** (EMI April, ASCAP/Monica's Reluctance To Lob, ASCAP) HL
46 **NOLD DN** (Tyrell, BMI/EMI Blackwood, BMI/James Walters, ASCAP/Kevin Savigar, ASCAP/Almo, ASCAP) HL/WBM
37 **RDUSE DF LOVE** (Sony Cross Keys, ASCAP/Tree, BMI/Greenberg, BMI/Warmeractive, BMI) WBM/HL
98 **ROW DID I GET BY WITHOUT YOU** (Sony, BMI/Wild Crusade, ASCAP/Dinger & Ollie, BMI/Mark Spiro, BMI/Bug, ASCAP) HL
74 **I APOLOGIZE** (Al Baker's, BMI/Heritage Hill, ASCAP/WB, ASCAP/Onsha, ASCAP/Paisley Park, ASCAP) WBM
68 **I RELIEVE** (EMI ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
R1 **(I COULD DRLY) WHISPER YOUR NAME** (Papa's-June, BMI/Clean-Con, BMI)
22 **IF I WANTED TO/LIKE TRE WAY I DO** (MLE, ASCAP/Alma, ASCAP) WBM
R **IF YOU LOVE ME** (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Onsha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/Slow Flow, ASCAP/EMI April, ASCAP) HL/WBM
1R **IF YOU THINK YOU'RE LDNELY NOW (FRDM JASDN'S LYRIC)** (Abkco, BMI/Morell, BMI)
1R **I KROW** (Sony, BMI/Frankly Scarlett, BMI/Insofaras BMI/GMMI, ASCAP) HL
76 **I LIVE MY LIFE FOH YOU** (Sony, ASCAP/Wocka-Wocka, ASCAP)
30 **I'LL MAKE LOVE TO YOU** (Sony, BMI/Ecaf, BMI) RL
40 **I'LL STAND RY YOU** (Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Jerk Awake, ASCAP/Tom Kelly, ASCAP) HL
27 **I MISS YOU** (3 Boyz From Newark, ASCAP/Polygram Int'l, ASCAP/Sure Light, BMI) HL
17 **I'M THE ONLY ORE** (MLE, ASCAP/Almo, ASCAP) WBM
R7 **I NEVER SEER A MAN CRY (AKA I SEEN A MAN DIE)** (N-The Water, ASCAP/EMI Blackwood, BMI/Straight Cash, BMI) HL
26 **IR THE HOUSE DF STDRE ARD LIGRT** (EMI Virgin, ASCAP/Martin Page, ASCAP) HL
2R **I WANNA BE DOWN** (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP) WBM
RB **KITTY KITTY** (Down Low, ASCAP/Drop Science, ASCAP)
80 **LIVING IR DANGER** (Megasongs, BMI/Careers-BMG, BMI) HL
SR **MAD IZM** (Channel Live, ASCAP/American, ASCAP)
33 **MENTAL PICTURE** (Foreign Imported, BMI) WBM
41 **MISHALE** (WB, BMI/4 MW, ASCAP/Zomba, ASCAP) WBM
RR **MOVE IT LIKE THIS** (Third & Lex, BMI/Blue Ink, BMI/Tee Girl, BMI/Zomba, BMI)
47 **REW AGE GIRL (FROM DUMR AND DUMBER)** (RAG, BMI/Songs Of PolyGram, BMI) HL
77 **RIKA** (Don Vicious, BMI/Bovine, ASCAP/EMI April, ASCAP) HL
3 **ON BERDED KNEE** (Flyte Tyme, ASCAP/EMI April, ASCAP) WBM
R6 **PIMP OF THE YEAR** (Triple Gold, BMI/Double O, BMI/Harlem, BMI/0/B/0 Itself, BMI/August Moon, BMI)
49 **PRACTICE WHAT YOU PREACH** (Seven, BMI/Super, BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Ramal, BMI) WBM
62 **PRDMISE ME** (Play The Music, ASCAP/Victor F., ASCAP/Tony Casale, ASCAP)
16 **THE RHYTHM DF TRE RIGHT** (Gema, Save/Werner U.K., Save/Intersong, PRS) WBM
83 **RODEO** (Downlow Quad, BMI/Drop Science, BMI)
42 **SECRET** (WB, ASCAP/Webo Girl, ASCAP/EMI April, ASCAP/D.A.R.P., ASCAP) HL/WBM
8S **SHAME (FROM A LOW DOWR DIRTY SHAME)** (Unichappell, BMI/Mills & Mills, BMI) HL
55 **SNE DON'T USE IELLY** (Lovely Sarts Of Death, BMI/EMI Blackwood, BMI) HL
57 **SHE'S A RIVER** (EMI Virgin, ASCAP) HL
70 **(SRE'S GOT) SKILLZ** (Songcase, BMI) WBM
66 **SMDK ONES PART II** (Juvenile Hell, ASCAP)
34 **SHDRT DICK MAN** (Tango Rose, ASCAP)
53 **SOUR TIMES (RORDDY LOVES ME)** (Chrysalis, BMI/Ensign, BMI) WBM
12 **STRONG ENOUGH** (Warner-Tamerlane, BMI/Old Crow, BMI/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/WB, ASCAP/Canvas Mattress, ASCAP/48/11, ASCAP) WBM
9 **SUKIYAKI** (Toshiba, BMI/EMI Blackwood, BMI/Beechwood, BMI) HL
95 **SUPA STAR** (EMI April, ASCAP/Gifted Pearl, ASCAP) HL
23 **THE SWEETEST DAYS** (Spirit Line, BMI/Longitude, BMI/Big Mystique, BMI/EMI Virgin, BMI/Kazroom, ASCAP/Famous, ASCAP) WBM/HL
1 **TAKE A BOW** (Ecaf, BMI/Sony, ASCAP/WB, ASCAP/Webo Girl, ASCAP) WBM/HL
R1 **TAKE YOU THERE** (Pete Rock, ASCAP/Smooth Flowing, ASCAP/One Step Beyond, BMI)
73 **THANK YOU** (Black Panther, BMI/Vanderpool, BMI/Aynan, BMI/Shawn Patrick, BMI/Ensign, BMI/EMI April, ASCAP/D.A.R.P., ASCAP)
98 **THAT'S JUST WHAT YOU ARE** (Aimee Mann, ASCAP/You Can't Take It With You, ASCAP)
98 **THIRK OF YOU** (Chuck Life, ASCAP/Starvin, ASCAP/Chyne Baby, BMI/Janico Combs, BMI/EMI Blackwood, BMI/UR-IV, ASCAP/Check Man, ASCAP/WB, ASCAP) HL
R3 **THIS IS RDW WE DO IT** (Mo' Swang, ASCAP/Ojit's, BMI/Del American, BMI)
25 **THIS LIL' GAME WE PLAY** (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
36 **TOOTSEE ROLL** (Downlow Quad, BMI)
58 **YOUH** (Def American Songs, ASCAP)
45 **TURR THE REAT ARDURD (FROM THE SPECIALIST)** (Unichappell, BMI) HL
100 **WHEN WE DANCE** (Magnetic, PRS/Regatta, BMI/Irving, BMI) HL
7R **WHERE I WANRA BE BOY** (Potential, BMI/Missjones, BMI/Ron G, BMI)
84 **WHIREY, WHIREY (FROM DUMB AND DUMBER)** (Willi One Blood, ASCAP/Famous, ASCAP/David Ramer, ASCAP/Jay Boy, BMI/Golden Rule Music, BMI) HL
S2 **WHUTCHA WANT?** (Protoons, ASCAP/Pretty Helen, ASCAP/Lickshot Lyrics, ASCAP)
50 **WILD RIGHT** (WB, ASCAP/Caledonia Soul, ASCAP) WBM
72 **WDMAN TD WDMAN** (Irving, BMI) WBM
14 **YOU DDR'T KNOW ROW IT FEELS** (Gone Gator, ASCAP) WBM
81 **YOU GOT IT (FROM BOYS OR THE SIDE)** (Orbisongs, BMI/Gone Gator, ASCAP/EMI Virgin, BMI) HL/WBM
7 **YOU GOTTA BE** (Sony, BMI) HL
35 **YOU WANT THIS/7R'S LOVE GROOVE** (Black Ice, ASCAP/Stone Agate, BMI/Flyte Tyme, ASCAP/Jobete, ASCAP/EMI April, ASCAP) WBM

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★
1	1	3	**BABY** BRANDY (ATLANTIC) 3 wks at No. 1
2	2	15	**CREEP** TLC (LAFACE/ARISTA)
3	3	8	**CANDY RAIN** SOUL FOR REAL (UPTOWN/MCA)
4	4	10	**TAKE A BOW** MADONNA (MAVERICK/SIRE/WARNER BROS.)
5	8	12	**IF YOU LOVE ME** BROWNSTONE (MJJ/EPIC)
6	5	25	**ANOTHER NIGHT** REAL MCCOY (ARISTA)
7	6	6	**BIG POPPA/WARNING** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
8	—	1	**IF YOU THINK YOU'RE LONELY NOW** K-CI HAILEY OF JODECI (MERCURY)
9	7	14	**ON BENDED KNEE** BOYZ II MEN (MOTOWN)
10	13	18	**SUKIYAKI** 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
11	10	21	**SHDRT DICK MAN** 20 FINGERS (S.O.S./ZOO)
12	14	6	**THIS LIL' GAME WE PLAY** SUBWAY (BIV 10/MOTOWN)
13	9	19	**BEFORE I LET YOU GO** BLACKSTREET (INTERSCOPE)
14	12	14	**CONSTANTLY** IMMATURE (MCA)
15	11	35	**TOOTSEE ROLL** 69 BOYZ (RIP-IT)
16	22	8	**STRDNG ENDUGH** SHERYL CROW (A&M)
17	15	13	**YOU DON'T KNDW HOW IT FEELS** TOM PETTY (WARNER BROS.)
18	17	21	**ALWAYS** BON JOVI (MERCURY)
19	20	15	**YOU GOTTA BE** DES'REE (SBK/ MUSIC)
20	16	11	**I MISS YDU** N II U (ARISTA)
21	18	21	**PRACTICE WHAT YOU PREACH** BARRY WHITE (A&M)
22	36	3	**FREAK LIKE ME** ADINA HOWARD (MECCA DON/EASTWEST/EEG)
23	19	11	**THE RHYTHM DF THE NIGHT** CORONA (EASTWEST/EEG)
24	21	9	**GET DOWN** CRAIG MACK (BAD BOY/ARISTA)
25	—	1	**FDE THE LOVE DF $** BONE THUGS N HARMONY (RUTHLESS)
26	23	7	**WHUTCHA WANT?** NINE (PROFILE)
27	27	14	**THE SWEETEST DAYS** VANESSA WILLIAMS (WING/MERCURY)
28	24	13	**FOOLIN' AROUND** CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
29	38	5	**MAD IZM** CHANNEL LIVE (CAPITOL)
30	37	10	**EVERY DAY DF THE WEEK** JADE (GIANT)
31	25	25	**THUGGISH RUGGISH BDNE** BONE THUGS N HARMONY (RUTHLESS)
32	—	1	**BROOKLYN ZOO** OL' DIRTY BASTARD (ELEKTRA/EEG)
33	26	13	**KITTY KITTY** 69 BOYZ (RIP-IT)
34	29	22	**NEW AGE GIRL** DEADEYE DICK (CHIBAN)
35	31	5	**WDMAN TD WDMAN** JEWELL IDEATH (INTERSCOPE)
36	32	5	**CAN I STAY WITH YOU** KARYN WHITE (WARNER BROS.)
37	34	6	**COCKTALES** TOO SHORT (JIVE)
38	30	18	**YOU WANT THIS/70'S LOVE GROOVE** JANET JACKSON (VIRGIN)
39	28	15	**I NEVER SEEN A MAN CRY** SCARFACE (RAP-A-LOT/NOO TRYBE)
40	35	16	**BRING THE PAIN** METHOD MAN (DEF JAM/RAL/ISLAND)
41	46	6	**HOLD MY HAND** HOOTIE & THE BLOWFISH (ATLANTIC)
42	—	1	**SNOOK ONES PART II** MOBB DEEP (LOUD/RCA)
43	—	1	**1-LUV** E-40 (JIVE)
44	51	3	**THINK DF YOU** USHER (LAFACE/ARISTA)
45	33	21	**U WILL KNOW** B.M.U. (BLACK MEN UNITED) (MERCURY)
46	39	29	**FLAVA IN YA EAR** CRAIG MACK (BAD BOY/ARISTA)
47	54	6	**I APOLOGIZE** ANITA BAKER (ELEKTRA/EEG)
48	—	1	**I KNOW** DIONNE FARRIS (COLUMBIA)
49	40	18	**BE HAPPY** MARY J. BLIGE (UPTOWN/MCA)
50	41	5	**NIKA** VICIOUS (EPIC STREET/EPIC)
51	44	21	**TURN THE BEAT AROUND** GLORIA ESTEFAN (CRESCENT MOON)
52	47	28	**I'LL MAKE LOVE TO YOU** BOYZ II MEN (MOTOWN)
53	58	4	**TOUR** CAPLETON (SIGNET/RAL)
54	43	13	**DO YDU SEE** WARREN G (VIOLATOR/RAL/ISLAND)
55	50	4	**RDDED** 95 SOUTH (RIP-IT)
56	48	11	**HOUSE OF LOVE** AMY GRANT WITH VINCE GILL (A&M)
57	42	22	**I BELONG TO YOU/HOW MANY WAYS** TONI BRAXTON (LAFACE/ARISTA)
58	45	20	**SECRET** MADONNA (MAVERICK/SIRE/WARNER BROS.)
59	—	1	**NO HOOK** SHAQUILLE O'NEAL (JIVE)
60	57	9	**SYMPATHY FOR THE DEVIL** GUNS N' ROSES (GEFFEN)
61	—	1	**CAN'T WAIT** REDMAN (RAL/ISLAND)
62	52	22	**PLAYAZ CLUB** RAPPIN' 4-TAY (CHRYSALIS/EMI)
63	85	4	**EVERLASTING LOVE** GLORIA ESTEFAN (EPIC)
64	64	2	**FOR A CHANGE** NEAL MCCOY (ATLANTIC)
65	49	4	**(SHE'S GOT) SKILLZ** ALL 4-ONE (BLITZ/ATLANTIC)
66	63	5	**BANG AND BLAME** R.E.M. (WARNER BROS.)
67	56	12	**SHAME** ZHANE (HOLLYWOOD)
68	55	18	**I'M THE ONLY ONE** MELISSA ETHERIDGE (ISLAND)
69	53	23	**I WANNA BE DOWN** BRANDY (ATLANTIC)
70	62	16	**REDNECK STOMP** JEFF FOXWORTHY (WARNER BROS.)
71	—	1	**SNE DON'T USE JELLY** THE FLAMING LIPS (WARNER BROS.)
72	60	7	**AGE AIN'T NOTHING BUT A NUMBER** AALIYAH (BLACKGROUND/JIVE)
73	61	12	**TILL YOU LOVE ME** REBA MCENTIRE (MCA)
74	66	2	**WHINEY, WHINEY** WILLI ONE BLOOD (RCA)
75	70	79	**WHDOMP! (THERE IT IS)** TAG TEAM (LIFE/BELLMARK)

Records with the greatest gain. © 1995, Billboard/BPI Communications and SoundScan, Inc

HOT 100 SINGLES SPOTLIGHT™

by Dave Elliott

MADONNA'S "Take A Bow" (Maverick/Sire/Warner Bros.) builds on last week's explosive gain and becomes her 11th No. 1 Hot 100 song. Although only No. 4 in sales, "Bow" is No. 1 in airplay by a wide margin and wins overall. It was a close victory, however, over **TLC's** "Creep" (La Face/Arista), which was down in overall points this week. "Bow" will most likely rack up at least a couple more weeks at No. 1. Next in line for the top spot is **Brandy's** "Baby" (Atlantic). It continues at No. 1 in sales, but to challenge for No. 1 overall it needs several weeks of significant airplay gains like this week's biggest gain on the entire chart. It's top 10 in monitored airplay at WHJX Jacksonville, Fla., WHHH Indianapolis, and KZHT Salt Lake City. Right behind Brandy is **Soul For Real's** "Candy Rain" (Uptown/MCA). Its sales continue to surge, taking the third-biggest sales gain on the chart and making major airplay jumps at WWKX Providence, R.I., KGGI San Bernardino/Riverside, Calif., and KBXX Houston. As expected, **Brownstone's** "If You Love Me" (MJJ/Epic) moves into the top 10, jumping from No. 11 to 8. "Love" makes the second-biggest sales gain on the chart and the second-biggest overall gain. It is No. 1 at KDON Monterey/Salinas, Calif., WJMN Boston, and KCAQ Santa Barbara, Calif.

BELOW THE TOP 10, Sheryl Crow's "Strong Enough" (A&M) follows Brownstone as the third-biggest overall gainer on the chart, fueled in part by the third-biggest airplay increase on the chart. The song is now No. 1 at WHYT Detroit and No. 3 at WHTZ New York. Next week's chart looks likely to have the tightest top 10 in weeks, but "Strong" has a strong chance of becoming Crow's second top 10 single. The biggest point gainer on the entire chart is **K-Ci Hailey** (of **Jodeci**) with "If You Think You're Lonely Now" (Mercury). The song explodes in sales this week, its first full week in stores, debuting at No. 8 on the Hot 100 Singles Sales Chart and shooting up 34 places overall to No. 18. "Lonely" is top 10 in airplay at KPWR Los Angeles, KZFM Corpus Christi, Texas, and KMEL San Francisco. **Subway's** "This Lil' Game We Play" (Biv 10/Motown) makes the fourth-biggest overall point gain on the chart, based on the fifth-biggest airplay and fifth-biggest sales gain on the chart. The song has been on the chart four weeks and has posted a top five overall increase each week since its debut. "Game" jumps 11 points on the chart to No. 25 and is top 10 at KBXX Houston, WPGC Washington, D.C., and WERQ, Baltimore. Rounding out the top five biggest gainers this week is **Dionne Farris'** "I Know" (Columbia), which jumps eight notches and enters the top 20 this week at No. 19. "Know" is reporting early top 10 ranking at KRBE Houston, WFLZ Tampa, Fla., and KKLQ San Diego.

THIS WEEK'S Greatest Gainer/Sales Award (for records below the top 20) goes to **Adina Howard's** "Freak Like Me" (Mecca Don/EastWest). It's actually the fourth-biggest sales gainer on the chart. "Freak" is already No. 1 at XHTZ San Diego and top 10 at WQHT New York and KZFM Corpus Christi, Texas. The Greatest Gainer/Airplay Award goes to one of this year's Grammy Award nominees, **Bonnie Raitt,** with "You Got It" from the "Boys On The Side" soundtrack (Arista). The **Roy Orbison** remake posts the second-biggest radio gain on the chart and jumps from No. 74 to 51. "Got" has top 10 airplay at WTMX Chicago, KKLQ San Diego, and WIVY Jacksonville, Fla.

BUBBLING UNDER™ HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	6	**WHAT I NEED** CRYSTAL WATERS (MERCURY)
2	—	1	**KEEP GIVIN' ME YOUR LOVE** CE CE PENISTON (COLUMBIA)
3	—	1	**NO HOOK** SHAQUILLE O'NEAL (JIVE)
4	15	2	**MR. PERSONALITY** GILLETTE ON THE ATTACK (ZOO)
5	1	9	**LICK IT** ROULA IS:O S)
6	4	6	**NUTHIN' BUT FLAVOR** FUNKMASTER FLEX (WRECK/NERVOUS)
7	—	1	**NEVER FIND SOMEONE LIKE YOU** KEITH MARTIN (RUFFHOUSE/COLUMBIA)
8	9	2	**FOR A CHANGE** NEAL MCCOY (ATLANTIC)
9	14	2	**REMEMBER WE** DA BUSH BABEES (REPRISE)
10	5	3	**DADDY'S HOME** SPANISH FLY (UPSTAIRS)
11	8	5	**WHY YOU WANNA PLAY ME DUT?** TRICIA COVINGTON (COLUMBIA)
12	11	4	**HOW I LOVE HIM** CYNTHIA (TOMMY BOY)
13	6	4	**LOOK WHAT LOVE HAS DONE** PATTY SMYTH (MCA)
14	—	1	**LET'S GET IT ON** SHABBA RANKS (EPIC)
15	19	4	**YOU CAN'T MAKE A HEART LOVE . . .** GEORGE STRAIT (MCA)
16	13	2	**GET LIFTED** KEITH MURRAY (JIVE)
17	12	6	**HEAD LIKE A HOLE** NINE INCH NAILS (NOTHING/TVT/INTERSCOPE)
18	23	2	**BOXERS** MORRISSEY (SIRE/WARNER BROS.)
19	—	2	**MAMA I'M IN LOVE** COOLIO (TOMMY BOY)
20	24	2	**RELEASE YO' DELF** METHOD MAN (DEF JAM/RAL/ISLAND)
21	—	1	**LET HER CRY** HOOTIE & THE BLOWFISH (ATLANTIC)
22	—	1	**COTTON EYE JOE** REDNEX (BATTERY)
23	10	3	**DHH YEAH** ROTTIN RAZKALS (ILLTOWN/MAD SOUNDS)
24	—	1	**IS IT ME** MONTECO TURNER (MCA)
25	—	1	**WONDERFUL** ADAM ANT (CAPITOL)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted

FRANCE'S VICTOIRES HONOR NEW FACES

(Continued from page 12)

nation, with new faces and such fresh musical styles as rap, Algerian ral, and funk taking the lion's share of trophies. Among the newer acts capturing awards were rappers MC Solaar (best male act and best video) and IAM (band of the year); female singers Enzo Enzo (best song and best female act) and Rachel des Bois (female newcomer); funk band Sinclair (upcoming band); pop singer De Palmas (upcoming male act); Voce de Corsica (traditional album); Eric Serra (soundtrack); and rai superstar Khaled (best Francophone act).

The rap victories were particularly notable as the genre only moved into the mainstream in 1994. Receiving their awards, both MC Solaar and IAM said their Victoires were dedicated to all the young rap acts in France.

One of the evening's highlights was the celebration of Khaled, the Algerian rai star who lives in France and cannot perform in his native country. Receiving his Victoire for best Francophone act, Khaled dedicated it to "all the youngsters who try to do cultural activities and play music in Algeria."

Few veteran acts received Victoires. Francis Cabrel, who was nominated twice and whose Columbia album "Samedi Soir Sur La Terre" was 1994's best seller here, took just one award (best album), while other superstars—including Alain Bashung (four nominations), Veronique Sanson, and Jean-Jacques Goldman—went home with nothing.

As for record companies, PolyGram won six Victoires, Sony Music three, Virgin/Delabel two, BMG two, and EMI (via Chrysalis) one. Independent labels Olivi, Dreyfus Jazz, and Quelques Notes/Saphir took one each.

Organized by TV production company Telescope Audiovisuel, the 10th edition of the Victoires was broadcast live on public channel France 2 and throughout the world on TV5.

Special awards were presented to Eddy Mitchell for the biggest concert attendance in 1994 (400,863 tickets sold) and to Patricia Kaas for best export album. Kaas' "Je Te Dis Vous" on Columbia/Sony Music sold 1 million copies outside France. Tributes were paid to singer Claude Nougaro; author and lyricist Pierre Delanoe; singer/composer Didier Barbelivien; film-score composer Maurice Jarre, who received a Victoire from his son Jean-Michel Jarre.

The media came under attack at various times during the evening. IAM front man Akhenaton urged TV channels "to change so that French music doesn't end up like a private club or a clubhouse," referring to the current lack of music programming on TV. Radio stations also were targets. TV personality Nagui, who co-hosted the evening, invited "FM stations to take as many risky stands as full-service stations do."

A week prior to the pop/variety Victoires, the second annual classical music awards were presented. Korean conductor Myung-Whun Chung, who was ousted a few months ago as musical director of the Paris Opera of la Bastille, redeemed himself with three awards: best conductor, best lyrical production (Shostakovitch's "Lady Macbeth" released on DG), and best recording of a French work (Olivier Messiaen's "Eclair Sur L'au-dela"). Other winners included violin player Patrick Fontanarosa (best solo player), pianist Marie-Josephe Jude (best new talent), and William Christie (best baroque recording for Rameau's "Grands Motets" on Erato). Also, conductor John Eliot Gardiner was honored for best contribution to French music by a foreign artist or orchestra.

The classical celebration won critical praises for the quality of the performances and the diversity of the winners. Kevin Keinmann, director of PolyGram Classics in France, who had reservationa after attending the first awards ceremony, said it was "a good event that has improved over last year." He says that this prime-time celebration of classical music on television was "positive for classical music in general," but would like to see "a little less decorum and more simplicity."

The award winners are picked by a jury of 2,500 industry professionals. Here is a complete list of pop/variety Victoire winners:

Male act: MC Solaar (Polydor).
Female act: Enzo Enzo (RCA/BMG).
Song of the year: "Juste Quelqu'un De Bien," Enzo Enzo (RCA/BMG).
Album of the year: "Samedi Soir Sur La Terre," Francis Cabrel (Columbia).
Band of the year: IAM (Delabel).
Upcoming male act: De Palmas (Chrysalis).
Upcoming female act: Rachel des Bois (Barclay).
Upcoming band: Sinclair (Virgin).
Video of the year: "Nouveau Western," MC Solaar (Polydor).
Francophone act or band: Khaled (Barclay).
Concert: Eddy Mitchell at the Casino/Olympia/Bercy tour.
Instrumental album: "Jonasz En Noires Et Blanches," Jean Yves d'Angelo (Quelques Notes/Saphir).
Jazz album: "L'accordeoniste," Marcel Azzola (Verve); "Conference De Presse," Michel Petrucciani & Eddy Louiss (Dreyfus Jazz).
Traditional music album: "Polyphonies," Voce de Corsica (Olivi Music).
Soundtrack: "Leon," Eric Serra (Columbia).
Concert promoter: Corida.

NEW ACTS GRAB THE SPOTLIGHT AT GERMANY'S ECHOS

(Continued from page 12)

Nine, each, won prizes at the ceremony in the Bavaria Film And TV Studios here, which will be transmitted on national television Feb 21.

All these acts sprung from relative obscurity to national, and sometimes international, success during 1994, the period for which the awards were given.

At the same time, stalwarts such as Marius Müller-Westernhagen gave the youngsters a run for their money. Two years ago Westernhagen earned three awards for his 1992 "JaJa" album, and this year he captured the Echo for best national male artist, while his record company, WEA Germany, won the best-marketing of the year prize for his 1.5 million-unit-selling album "Affentheater" (Monkey Theater).

Most of the Echo awards were based on sales data from chart compilers Media Control reported during the Jan. 31, 1994-Jan. 31, 1995, period, making the awards more of an indication of national tastes than of industry opinions.

Marusha, the Berlin techno DJ turned recording artist, beat competition from established artists such as Nena and Pe Werner and took home the best national female artist award. Her album "Raveland" on Low Spirit/Motor Music is one of the growing number of techno albums crossing over into mainstream sales success, and her award was a vindication of the growing power of Germany's dance productions.

Klaus Jankuhn, producer of Marusha's album, as well as other Berlin bleep makers like Westbam, reinforced the techno takeover by winning the producer of the year award.

Another Berlin act, Lucilectric, fronted by the charismatic Lucille van Org, won the best single award for "Mädchen," a catchy song about chatting up guys. Lucilectric performed its latest single "Warum?" (Why) at the awards.

Six Was Nine, a Virgin signing, won the newcomer prize and performed its international hit single "Drop Dead Beautiful."

For Intercord act Pur, the long, hard slog through venues in Germany's smaller towns paid off, and this year the band won national band of the year.

The runaway worldwide success of Enigma's album "The Cross Of Changes" won the act and its producer Michael Cretu the award for most successful German production abroad.

On the international front, the ceremony had significant prestige by getting Bryan Adams to personally pick up his award for best international male artist. Mariah Carey did a live link-up to say thanks for receiving best international female artist honors.

Both of these awards offset the disappointment shared by Echo's organizers and guests when Pink Floyd failed to appear to receive best international group honors.

Selig, the '70s-style, hard-rock band from Hamburg, was cited in the best videoclip category by a jury of industry experts. The video for its single "Wenn Ich Wollte" (If I Wanted To) was directed by Rene Eller.

Best dance single award went to Magic Affair for "Omen III," a massive German and European crossover hit.

This year's edited highlights will be shown in a 45-minute program to be broadcast by national TV station ZDF.

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THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

FOR WEEK ENDING FEBRUARY 25, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) / TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	9	**GARTH BROOKS** ▲[3] LIBERTY 29689 (10.98/15.98) 7 weeks at No. 1 — THE HITS	1
2	4	5	24	**BOYZ II MEN** ▲[7] MOTOWN 0323 (10.98/16.98) — II	1
3	1	1	3	**VAN HALEN** WARNER BROS. 45760* (10.98/16.98) — BALANCE	1
4	4	3	53	**GREEN DAY** ▲[5] REPRISE 45529*/WARNER BROS. (9.98/15.98) HS — DOOKIE	1
5	5	4	14	**EAGLES** ▲[4] GEFFEN 24725 (12.98/17.98) — HELL FREEZES OVER	1
6	8	8	13	**TLC** ▲[2] LAFACE 26009/ARISTA (10.98/16.98) — CRAZYSEXYCOOL	6
7	11	12	31	**HOOTIE & THE BLOWFISH** ▲ ATLANTIC 82613/AG (10.98/15.98) HS — CRACKED REAR VIEW	7
8	8	7	12	**PEARL JAM** ▲[4] EPIC 66900* (10.98 EQ/16.98) — VITALOGY	1
9	10	9	19	**THE CRANBERRIES** ▲[2] ISLAND 524050 (10.98/18.98) — NO NEED TO ARGUE	6
10	12	11	39	**OFFSPRING** ▲[3] EPITAPH 86432* (8.98/14.98) HS — SMASH	4
11	9	10	11	**MARY J. BLIGE** ▲ UPTOWN 11156*/MCA (10.98/15.98) — MY LIFE	7
12	17	16	42	**LIVE** ● RADIOACTIVE 10997*/MCA (10.98/15.98) — THROWING COPPER	12
13	16	15	50	**SHERYL CROW** ▲[2] A&M 540126 (9.98/15.98) HS — TUESDAY NIGHT MUSIC CLUB	8
14	14	13	15	**NIRVANA** ▲[3] DGC 24727*/GEFFEN (10.98/16.98) — MTV UNPLUGGED IN NEW YORK	1
15	13	17	16	**MADONNA** ▲ MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98) — BEDTIME STORIES	3
16	7	6	3	**TOO SHORT** DANGEROUS 41553/JIVE (10.98/15.98) — COCKTAILS	6
17	15	14	15	**TOM PETTY** ▲[2] WARNER BROS. 45759* (10.98/16.98) — WILDFLOWERS	8
				★ ★ ★ Greatest Gainer ★ ★ ★	
18	37	—	2	**SOUNDTRACK** ARISTA 18748 (10.98/16.98) — BOYS ON THE SIDE	18
19	18	22	73	**MELISSA ETHERIDGE** ▲[3] ISLAND 848660 (10.98/15.98) — YES I AM	16
20	21	18	18	**BOB SEGER & THE SILVER BULLET BAND** CAPITOL 30334 (10.98/15.98) — GREATEST HITS	8
21	19	19	27	**WEEZER** ▲ DGC 24629/GEFFEN (10.98/15.98) HS — WEEZER	16
22	22	25	47	**TIM MCGRAW** ▲[2] CURB 77659 (9.98/15.98) — NOT A MOMENT TOO SOON	1
23	20	23	37	**SOUNDTRACK** ▲[7] WALT DISNEY 60858 (10.98/17.98) — THE LION KING	1
24	25	21	15	**AEROSMITH** ▲[2] GEFFEN 24716 (12.98/17.98) — BIG ONES	6
25	26	30	20	**BRANOY** ▲ ATLANTIC 82610/AG (9.98/15.98) — BRANOY	25
26	24	24	3	**THE CHIEFTAINS** RCA VICTOR 62702 (10.98/16.98) — THE LONG BLACK VEIL	24
27	23	20	20	**R.E.M.** ▲[2] WARNER BROS. 45740* (10.98/16.98) — MONSTER	1
28	30	37	31	**BONE THUGS N HARMONY** ▲[2] RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS — CREEPIN ON AH COME UP (EP)	12
29	28	26	17	**BON JOVI** ▲[2] MERCURY 526013 (10.98 EQ/16.98) — CROSSROAD	8
30	29	27	14	**SADE** ▲ EPIC 66686 (10.98 EQ/16.98) — BEST OF SADE	9
31	27	32	64	**ACE OF BASE** ▲[7] ARISTA 18740 (9.98/15.98) — THE SIGN	1
32	32	42	5	**BROWNSTONE** MJJ 57827/EPIC (10.98 EQ/15.98) — FROM THE BOTTOM UP	32
33	33	28	18	**SOUNDTRACK** ▲ MCA 11103* (10.98/16.98) — PULP FICTION	21
34	38	48	22	**THE NOTORIOUS B.I.G.** ● BAD BOY 73000*/ARISTA (9.98/15.98) — READY TO DIE	15
35	31	29	36	**STONE TEMPLE PILOTS** ▲[3] ATLANTIC 82607*/AG (10.98/16.98) — PURPLE	1
36	36	33	19	**BARRY WHITE** ▲ A&M 540115 (10.98/16.98) — THE ICON IS LOVE	20
37	35	40	61	**COUNTING CROWS** ▲[3] DGC 24528/GEFFEN (10.98/15.98) HS — AUGUST & EVERYTHING AFTER	4
38	41	60	50	**YANNI** ▲[2] PRIVATE MUSIC 82116 (10.98/15.98) — LIVE AT THE ACROPOLIS	5
39	40	34	17	**GLORIA ESTEFAN** ▲ EPIC 66205 (10.98 EQ/16.98) — HOLD ME, THRILL ME, KISS ME	9
				★ ★ ★ Hot Shot Debut ★ ★ ★	
40	NEW ▶		1	**EXTREME** A&M 540327 (9.98/15.98) — WAITING FOR THE PUNCHLINE	40
41	50	52	15	**DES'REE** 550 MUSIC 64324/EPIC (9.98 EQ/15.98) HS — I AIN'T MOVIN'	41
42	42	35	24	**THE TRACTORS** ▲ ARISTA 18728 (9.98/15.98) HS — THE TRACTORS	19
43	52	44	27	**JEFF FOXWORTHY** ▲ WARNER BROS. 45314 (10.98/15.98) HS — YOU MIGHT BE A REDNECK IF...	40
44	53	71	3	**SAWYER BROWN** CURB 77689 (10.98/15.98) — GREATEST HITS 1990-1995	44
45	39	31	9	**SOUNDTRACK** ● COLUMBIA 66791 (10.98 EQ/16.98) — READY TO WEAR (PRET-A-PORTER)	29
46	34	36	17	**SOUNDTRACK** ▲ DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98) — MURDER WAS THE CASE	1
47	43	45	22	**ANITA BAKER** ▲ ELEKTRA 61555/EEG (10.98/16.98) — RHYTHM OF LOVE	3
48	51	39	66	**CANOLEBOX** ▲[3] MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS — CANOLEBOX	7
49	44	41	6	**SOUNDTRACK** 550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98) — HIGHER LEARNING	39
50	45	49	26	**THE JERKY BOYS** ● SELECT 92411*/AG (10.98/15.98) — THE JERKY BOYS 2	12
51	58	54	33	**ALAN JACKSON** ▲[2] ARISTA 18759 (10.98/15.98) — WHO I AM	5
52	49	38	14	**STING** A&M 540269 (10.98/16.98) — FIELDS OF GOLD - BEST OF STING 1984-1994	7
53	46	43	12	**ICE CUBE** ● PRIORITY 53921* (10.98/15.98) — BOOTLEGS & B-SIDES	19
54	57	55	117	**KENNY G** ▲[7] ARISTA 18646 (10.98/15.98) — BREATHLESS	1
55	48	49	47	**SCARFACE** ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98) — THE DIARY	1
56	54	50	49	**NINE INCH NAILS** ▲ NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98) — THE DOWNWARD SPIRAL	2
57	55	47	49	**SOUNDGARDEN** ▲[3] A&M 540198* (10.98/16.98) — SUPERUNKNOWN	1
58	61	68	20	**CLAY WALKER** ● GIANT 24582/WARNER BROS. (10.98/15.98) — IF I COULD MAKE A LIVING	50
59	65	51	10	**THE BEATLES** ▲[4] APPLE 31796*/CAPITOL (15.98/31.98) — LIVE AT THE BBC	3
60	56	57	13	**METHOD MAN** ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98) — TICAL	4
61	60	76	33	**69 BOYZ** RIP-IT 6901 (9.98/15.98) HS — NINETEEN NINETY QUAD	60
62	64	70	42	**REBA MCENTIRE** ▲[2] MCA 10994 (10.98/15.98) — READ MY MIND	2
63	62	64	8	**SOUNDTRACK** RCA 66523 (9.98/15.98) — OUMB AND OUMBER	62
64	68	73	6	**SOUNDTRACK** SONY CLASSICAL 66301 (9.98 EQ/15.98) — IMMORTAL BELOVED	64
65	63	63	14	**GEORGE STRAIT** ▲ MCA 11092 (10.98/15.98) — LEAD ON	26
66	47	59	20	**SOUNDTRACK** ▲ MERCURY 522915 (10.98 EQ/16.98) — JASON'S LYRIC	17
67	59	67	34	**BLACKSTREET** ● INTERSCOPE 92351/AG (10.98/15.98) — BLACKSTREET	52
68	69	104	3	**NEAL MCCOY** ATLANTIC 82727/AG (10.98/15.98) — YOU GOTTA LOVE THAT	68
69	85	92	5	**BUSH** TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS — SIXTEEN STONE	69
70	78	79	29	**JOE DIFFIE** ▲ EPIC 64357 (10.98 EQ/15.98) — THIRD ROCK FROM THE SUN	53
71	67	62	19	**MARY CHAPIN CARPENTER** ▲ COLUMBIA 64327 (10.98 EQ/16.98) — STONES IN THE ROAD	10
72	66	88	44	**ALL-4-ONE** ▲[2] BLITZZ/ATLANTIC 82588/AG (10.98/15.98) — ALL-4-ONE	7
73	74	78	36	**WARREN G** ▲[2] VIOLATOR/RAL 523335*/ISLAND (10.98/15.98) — REGULATE...G FUNK ERA	2
74	86	77	25	**AMY GRANT** ▲ A&M 540230 (10.98/16.98) — HOUSE OF LOVE	13
75	80	66	32	**SOUNDTRACK** ▲[3] EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98) — FORREST GUMP	2
76	72	53	22	**ERIC CLAPTON** ▲[2] DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98) — FROM THE CRADLE	1
77	70	98	66	**CELINE DION** ▲[3] 550 MUSIC 57555/EPIC (10.98 EQ/16.98) — THE COLOUR OF MY LOVE	4
78	71	56	14	**JIMMY PAGE & ROBERT PLANT** ▲ ATLANTIC 82706*/AG (14.98/19.98) — NO QUARTER	4
79	98	90	19	**DAVE MATTHEWS BAND** RCA 66449 (9.98/15.98) — UNDER THE TABLE AND DREAMING	34
80	73	61	20	**BROOKS & DUNN** ▲ ARISTA 18765 (10.98/15.98) — WAITIN' ON SUNDOWN	15
81	92	97	36	**VINCE GILL** ▲ MCA 11047 (10.98/15.98) — WHEN LOVE FINDS YOU	6
82	88	84	5	**PORTISHEAD** GO! DISCS/LONDON 528553/ISLAND (10.98/15.98) HS — DUMMY	82
83	81	58	10	**VANESSA WILLIAMS** ● WING 526172/MERCURY (10.98 EQ/16.98) — THE SWEETEST DAYS	57
84	75	81	91	**THE JERKY BOYS** ● SELECT 61495*/AG (10.98/15.98) HS — THE JERKY BOYS	75
85	76	87	76	**MARIAH CAREY** ▲[5] COLUMBIA 53205* (10.98 EQ/16.98) — MUSIC BOX	1
86	83	69	21	**LUTHER VANDROSS** ▲ LV 57775*/EPIC (10.98 EQ/16.98) — SONGS	5
87	NEW ▶		1	**SIMPLE MINDS** VIRGIN 39922 (10.98/15.98) — GOOD NEWS FROM THE NEXT WORLD	87
88	77	65	12	**VARIOUS ARTISTS** TOMMY BOY 1109 (6.98/15.98) — MTV PARTY TO GO VOLUME 6	54
89	89	82	65	**TOM PETTY & THE HEARTBREAKERS** ▲[3] MCA 10813 (10.98/17.98) — GREATEST HITS	5
90	87	85	20	**ALABAMA** ● RCA 66410 (10.98/15.98) — GREATEST HITS III	84
91	84	91	70	**SALT-N-PEPA** ▲* NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98) — VERY NECESSARY	4
92	79	86	3	**SOUNDTRACK** SELECT/ATLANTIC 82708/AG (10.98/16.98) — THE JERKY BOYS	79
93	96	93	183	**METALLICA** ▲[5] ELEKTRA 61113*/EEG (10.98/15.98) — METALLICA	1
94	82	103	83	**TONI BRAXTON** ▲[5] LAFACE 26007/ARISTA (9.98/15.98) — TONI BRAXTON	1
95	91	95	3	**HANK WILLIAMS, JR.** CURB MCG 77690/CURB (10.98/17.98) — HOG WILD	91
96	90	74	33	**HOLE** ● DGC 24631/GEFFEN (10.98/15.98) — LIVE THROUGH THIS	52
97	93	75	4	**THE STONE ROSES** GEFFEN 24503 (10.98/16.98) — SECOND COMING	47
98	103	125	49	**THE MAVERICKS** ● MCA 10961 (9.98/15.98) HS — WHAT A CRYING SHAME	54
99	99	120	11	**KIRK FRANKLIN AND THE FAMILY** ● GOSPO-CENTRIC 2119 (9.98/13.98) HS — KIRK FRANKLIN AND THE FAMILY	99
100	107	124	27	**IMMATURE** ● MCA 11068 (9.98/15.98) HS — PLAYTYME IS OVER	88
101	94	80	16	**VARIOUS ARTISTS** TOMMY BOY 1100 (10.98/15.98) — JOCK ROCK VOLUME 1	79
102	97	102	23	**GERALD LEVERT** ● EASTWEST 92416/EEG (10.98/16.98) — GROOVE ON	18
103	124	129	36	**TRACY BYRD** ● MCA 10991 (10.98/15.98) — NO ORDINARY MAN	93
104	112	115	35	**DAVID BALL** ● WARNER BROS. 45562 (9.98/15.98) — THINKIN' PROBLEM	53
105	105	99	165	**PEARL JAM** ▲[4] EPIC 47857* (10.98 EQ/16.98) HS — TEN	2
106	111	107	39	**JOHN BERRY** ● LIBERTY 80472 (9.98/13.98) HS — JOHN BERRY	85
107	114	114	55	**JOHN MICHAEL MONTGOMERY** ▲[3] ATLANTIC 82559/AG (10.98/15.98) — KICKIN' IT UP	1
108	95	96	91	**JANET JACKSON** ▲[4] VIRGIN 87825 (10.98/16.98) — JANET.	1
109	110	110	171	**NIRVANA** ▲[7] DGC 24425*/GEFFEN (10.98/15.98) — NEVERMIND	1

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,00 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Billboard 200 continued

FOR WEEK ENDING FEBRUARY 25, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	106	113	85	**THE CRANBERRIES** ▲[7] ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
111	108	106	33	**PAM TILLIS** ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	51
112	109	89	13	**FRANK SINATRA** CAPITOL 28103 (11.98/17.98(	DUETS II	9
113	115	105	52	**SARAH MCLACHLAN** ▲ NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
114	119	137	5	**WAOE HAYES** COLUMBIA 66412 (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	114
115	101	117	18	**THUG LIFE** INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	42
116	100	72	17	**VERUCA SALT** ● MINTY FRESH/DGC 24732/GEFFEN (10.98/15.98) HS	AMERICAN THIGHS	69
117	NEW ▶		1	**VARIOUS ARTISTS** GRAMMY 67043/COLUMBIA (10.98 EQ/17.98)	1995 GRAMMY NOMINEES	117
118	102	83	5	**SMIF-N-WESSUN** WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ'	59
119	132	150	19	**JADE** GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	80
				★★★ PACESETTER ★★★		
120	151	163	3	**OASIS** EPIC 66431 (9.98 EQ/15.98) HS	DEFINITELY MAYBE	120
121	113	100	15	**MEGADETH** ▲ CAPITOL 29004 (10.98/16.98)	YOUTHANASIA	4
122	121	112	31	**ROLLING STONES** ▲[2] VIRGIN 39782* (10.98/16.98)	VOODOO LOUNGE	2
123	142	—	71	**YANNI** ▲ PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
124	131	127	260	**ORIGINAL LONDON CAST** ▲[2] POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
125	116	94	4	**PAT METHENY GROUP** GEFFEN 24729 (10.98/16.98)	WE LIVE HERE	83
126	117	108	6	**THE FLAMING LIPS** WARNER BROS. 45334* (7.98/11.98) HS	TRANSMISSIONS FROM THE SATELLITE HEART	108
127	104	109	12	**SPICE 1** ● JIVE 41547 (10.98/15.98)	AMERIKKKA'S NIGHTMARE	22
128	128	131	21	**TRACY LAWRENCE** ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
129	122	121	117	**SOUNDTRACK** ▲[12] ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
130	120	111	48	**BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS** ▲[2] ANGEL 55138 (10.98/15.98)	CHANT	3
131	123	119	208	**ENIGMA** ▲[2] CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
132	149	—	2	**RANCID** EPITAPH 86434* (9.98/15.98) HS	LET'S GO	132
133	125	139	6	**LARI WHITE** RCA 66395 (9.98/15.98) HS	WISHES	125
134	139	116	24	**CARRERAS, DOMINGO, PAVAROTTI (MEHTA)** ▲ ATLANTIC 82614/AG (14.98/19.98)	THE 3 TENORS IN CONCERT 1994	4
135	157	—	2	**SPONGE** WORK 57800/COLUMBIA (7.98 EQ/11.98) HS	ROTTING PINATA	135
136	156	185	4	**4 P.M.** NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98) HS	NOW'S THE TIME	136
137	134	126	45	**PINK FLOYD** ▲[2] COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1
138	118	136	64	**SNOOP DOGGY DOGG** ▲[4] DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
139	135	177	3	**SUBWAY** BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	135
140	136	135	72	**REBA MCENTIRE** ▲[3] MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
141	138	128	96	**GIN BLOSSOMS** ▲[2] A&M 5403 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
142	130	123	12	**REDMAN** ● RAL 523839*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	13
143	RE-ENTRY		47	**ADAM SANDLER** ● WARNER BROS. 45393 (7.98/11.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	129
144	127	101	19	**SMASHING PUMPKINS** ▲ VIRGIN 39834* (9.98/13.98)	PISCES ISCARIOT	4
145	NEW ▶		1	**VARIDUS ARTISTS** MADACY 0338 (5.98/9.98)	A TIME FOR ROMANCE	145
146	126	133	16	**CRAIG MACK** BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	21
147	129	130	4	**THE RDOTS** DGC 24708/GEFFEN (10.98/15.98) HS	DO YOU WANT MORE?!!!??!	104
148	137	118	17	**QUEENSRYCHE** ▲ EMI 30711* (10.98/16.98)	PROMISED LAND	3
149	141	153	52	**FAITH HILL** ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	59
150	140	140	73	**NIRVANA** ▲[7] DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
151	150	161	4	**SOUNDTRACK** SONY CLASSICAL/EPIC SOUNDTRAX 66462/EPIC (10.98 EQ/17.98)	LEGENDS OF THE FALL	150
152	152	148	54	**BLACKHAWK** ● ARISTA 18708 (9.98/15.98(	BLACKHAWK	98
153	160	143	18	**GEORGE WINSTON** ● WINDHAM HILL 11157 (10.98/16.98(	FOREST	62
154	148	145	126	**QUEEN** ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
155	144	172	10	**SOUNDTRACK** WORK 66207/COLUMBIA (10.98 EQ/16.98)	THE MASK	80
156	171	151	18	**BARRY MANILOW** ● ARISTA 18771 (10.98/16.98)	SINGIN' WITH THE BIG BANDS	59
157	133	178	78	**BABYFACE** ▲[7] EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
158	143	132	81	**SMASHING PUMPKINS** ▲[3] VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	10
159	161	159	38	**JON SECADA** ▲ SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
160	164	141	20	**BARBRA STREISAND** ▲ COLUMBIA 66109 I22 98 EQ/29 98(	THE CONCERT	10
161	154	165	126	**GEORGE STRAIT** ▲[3] MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
162	175	181	17	**DIAMDND RID** ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	100
163	NEW ▶		1	**ALISON KRAUSS** ROUNDER 325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU	163
164	153	138	37	**SEAL** ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
165	165	164	11	**DOUG STONE** EPIC 66803 (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	142
166	163	156	169	**ENYA** ▲[4] REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
167	159	158	25	**PATTY LOVELESS** ● EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	60
168	176	192	19	**CLINT BLACK** ● RCA 66419 (10.98/16.98(	ONE EMOTION	37
169	166	180	7	**TYPE O NEGATIVE** ROADRUNNER 9100* (9.98/16.98) HS	BLOODY KISSES	166
170	186	147	31	**HARRY CONNICK, JR.** ▲ COLUMBIA 64376 (10.98 EQ/16.98)	SHE	16
171	178	184	14	**KEITH MURRAY** JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFULLEST THING IN THIS WORLD	34
172	197	189	34	**SOUNDTRACK CAST** ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
173	181	183	46	**SOUNDTRACK** ● MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	OAZED AND CONFUSED	70
174	162	146	52	**ENIGMA** ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
175	167	157	37	**BEASTIE BOYS** ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
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177	179	182	40	**KENNY LOGGINS** ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	65
178	145	134	22	**GLAOYS KNIGHT** MCA 10946 (10.98/15.98)	JUST FOR YOU	53
178	187	166	15	**THE BLACK CROWES** ● AMERICAN/REPRISE 43000*/WARNER BROS. (10.98/16.98)	AMORICA	11
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183	155	152	25	**CHANGING FACES** ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	25
184	173	144	10	**VARIOUS ARTISTS** WARNER BROS. 45774 (13.98/18.98)	THE UNPLUGGED COLLECTION VOLUME ONE	97
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STEVE WINWOOD GETS 'FINER' WITH ISLAND BOXED SET

(Continued from page 12)

in his successful solo work.

"We evaluate our catalog on a periodic basis to identify anything that is legitimately of value to the consumer and can be presented in a new or impressive or significant way, and this was certainly one of the projects that deserved to exist," says Island VP of marketing Matt Stringer.

CLAPTON CONNECTION

The 63-track anthology was compiled by PolyGram Group Distribution VP of catalog development Peter Levenson, who also produced the Grammy-winning Eric Clapton "Crossroads" boxed set. In fact, Levenson says "Crossroads" laid the groundwork for "The Finer Things."

"In many ways, 'Crossroads' was the first draft for the Winwood [project]," he says. "If you look at the two artists side by side, the pacing is so similar, it's frightening sometimes. One has Yardbirds, one has Spencer Davis. One has [John] Mayall and Cream, one has Traffic—and then they're together in Blind Faith. So as I was working on ['The Finer Things'], I felt, 'We've sort of done this before, haven't we?' And that helped a bit."

The connections between Winwood and Clapton—and their respective boxed sets—are so deep the rendition of the blues standard "Crossroads" that appears on "The Finer Things" was originally prepared for the Clapton collection, but shelved until now, says Levenson. It was recorded in 1966 by Eric Clapton & the Powerhouse, featuring Winwood on vocals, and is arranged much like the version Clapton later made famous with Cream.

Generously illustrated with photos of every stage of Winwood's career, "The Finer Things" is annotated by John McDermott, author of a recent book on Jimi Hendrix. Levenson says McDermott was fortunate to interview late Winwood producer Jimmy Miller and Miller protégé Eddie Kramer—both of whom furnished the writer with vital session information for the liner notes.

While the Winwood set does not feature as many previously unreleased selections as other compilations of this nature, it does offer some rarities, including an electric version of the Blind Faith classic "Can't Find My Way Home," which will be serviced to album rock, adult alternative, and AC radio as the focus track of a 15-cut sampler, says Stringer. That promotional CD is scheduled to be serviced March 6, 15 days before the release of the box. Stringer says Island is preparing giveaway promotions at key stations in those formats.

A BROAD SCALE PROJECT

The marketing plan for "The Finer Things" is straightforward, geared toward obtaining optimum price and positioning at retail, in-store play, and listening-booth placement. The latter "isn't something you always do with boxed sets, but it certainly drives home the point that we're making about how broad scale [this project] is," says Stringer.

Randy Morris, director of purchasing for Miami-based Spec's Music, says the Winwood box "will do really well. They've sent out a sample on the product, and it's a really good collection."

The media campaign for "The Finer Things" has yet to be finalized, says Stringer, but he confirms that a special promotion with VH1 is in the works, as well as TV buys on cable networks CNN and E!.

On the print side, says Stringer, Island has received commitments for features and reviews in major publications and plans ad buys aimed at a broad, 18-49-year-old demographic.

Despite a strong interest in Winwood's music, Island's efforts are hampered by the artist's lack of participation in the promotion of the project or by a current album or tour to ignite sales.

Winwood, who just completed a world tour with Traffic in support of the reunited group's "Far From Home" album, is taking a short break before starting work on his next solo project, says his manager, Ron Weisner. The artist has been signed to Virgin Records worldwide since 1988, when he left Island, says Weisner.

Even without Winwood to promote "The Finer Things," Island will ship at least 50,000 units in the U.S. and another 50,000 in the rest of the world, according to Stringer. List-priced in America at $49.95 for the CD version, the box will be released simultaneously in most major international markets, including Canada; all of Western Europe, with an emphasis on the U.K., France, Italy, Germany, and the Netherlands; most of Asia, including Hong Kong; and the larger markets in Latin America and Africa.

Because "The Finer Things" was completed before "Far From Home" was released, no material from that Traffic album appears here. The compilation's most recent recording is "One And Only Man," from Winwood's 1990 Virgin record, "Refugees Of The Heart."

Asked why Island waited so long to release "The Finer Things," Stringer says, "We could have released it in the fall [of 1994], but our attitude was that we could get more attention during the first quarter or the beginning of the second quarter than we could in a glut of boxed-set and superstar releases in the fourth quarter."

He adds that "The Finer Things" will have "a shelf life and some history over the course of the year, and we can still take advantage of the holiday season with retail programa."

Assistance in preparing this story was provided by Trudi Miller-Rosenblum.

PRIORITY'S 'FRIDAY' FILM SETS OFFER RAP, OLD-SCHOOL R&B

(Continued from page 23)

created sets from the movie.

"Old School Friday: More Music From The Motion Picture" will feature previously recorded tracks that still are being selected. Turner says the album is being released far enough from the original soundtrack that there won't be any confusion between the two.

The marketing strategy for the second album will piggyback on the original "Friday" soundtrack and the film. In addition to its own advertising campaign, the album also will be promoted at low-rider car shows in April.

No singles are planned for the inspired-by album.

Priority also is planning to release two companion old-school compilation albums to sell to retailers as a "package deal."

Turner says, "We'll rack the inspired-by album in the compilation and soundtrack areas of retail. We look at the release of the companion albums as a marketing opportunity for the major chains."

Violet Brown, urban music buyer for Torrance, Calif.-based 350-store Wherehouse Entertainment, sees a combination of factors affecting "Friday" sales: "We expect the 'Friday' soundtrack album to do well based on the artists featured on the album, the theme of the film, and its actors. The [inspired-by] album will sell more on the merits of its music than the film or anything else."



Multifaceted Priority artist Ice Cube, left, appears on the label's soundtrack for the film "Friday;" he also co-wrote the script with rapper DJ Pooh, and stars in the film. Dr. Dre, right, contributed to the soundtrack with "Keep Their Head Ringin'," the album's first single.

BETWEEN THE BULLETS



by Geoff Mayfield

CONTINUING THEMES: Advances by developing artists and soundtracks continue to impact the charts in 1995's early going. With the theatrical release of "Boys On The Side," sales on that film's stellar all-women soundtrack explode from good to great (37-18), notching The Billboard 200's Greatest Gainer. The title debuted last week with almost 24,000 units; this week, the single-week tally almost doubles, to roughly 47,000. Representing new talent is **Hootie & the Blowfish,** who parlay a "Late Night With David Letterman" appearance into a top 10 slot (11-7). The band registers a 29% gain in unit sales, the third largest percentage increase among the 200 titles on last week's chart.

LIGHTS, CAMERA, ACTION: Aside from "Boys On The Side," another soundtrack bulleting on The Billboard 200 this week is "Immortal Beloved" (68-64) which also reigns over Top Classical Albums for a fourth week. The top 50 positions also are lined with soundtracks that paced sales earlier this year, "Ready To Wear" (No. 45) and "Higher Learning" (No. 49), and two that made much hay in 1994, "The Lion King" (No. 23) and "Pulp Fiction" (No. 33). The chart also sports a bullet for the "Lion King Sing-Along" EP (197-172). You also must figure the re-entry of **Adam Sandler's** comedy album (No. 143) benefits from his box-office-topping "Billy Madison." Will the Oscar nominations affect album sales? Yes, indirectly, inasmuch as studios are either rereleasing or expanding screens for four of the five films nominated for Best Picture.

IN WITH THE NEW: **Hootie & the Blowfish** and sophomore band **Live** (17-12), a recent "Saturday Night Live" beneficiary, are prime examples of how the first quarter's climate can aid the growth of developing acts. Both rise to new chart peaks, with No. 7 Hootie ringing up almost 82,000 units for the week, and Live pulling close to 62,000 units. Now keep your eye on **Des'Ree** (50-41), whose Feb. 11 stop on "SNL" should impact next week's chart. In the meantime, **Oasis** flags the Pacesetter award with a 42% sales gain (151-120), while **Bush** (85-69), **Dave Matthews Band** (98-79), Nashville sophomore **Tracy Byrd** (124-103), **Rancid** (149-132), **Sponge** (157-135), and **4 P.M.** (156-136) each post gains exceeding 20% over prior-week sales. Other developing talents who bullet: **Weezer** (No. 22), **Brandy** (No. 25), **the Notorious B.I.G.** (No. 34), **Portishead** (No. 82), **Wade Hayes** (No. 114), and **Keith Murray** (No. 171), an eclectic assortment, indeed.

TIMES THEY ARE A-CHANGIN': On last week's charts, we changed the erstwhile Chaos label to the new Work Group logo, reflecting the change in Sony Music's structure (Billboard, Feb. 18). In the next couple of weeks, the continuing evolution of WEA's imprints will see our video charts change the A*Vision moniker to WarnerVision, a consequence of that division's shift from Atlantic to Warner Bros. (Billboard, Jan. 21).

CUPID'S BOW: The combination of shopping for Valentine's Day gifts and the fact that many businesses had a three-day weekend led to an almost inevitable increase in sales over the prior week, up 5.5% (as shown below in Market Watch), but business is practically flat with the comparable 1994 week. Although the Feb. 13 holiday for Lincoln's birthday did not fall in the tracking period, three-day weekends often increase Saturday and Sunday shopping. The album that most conspicuously benefits from the spirit of Valentine's Day is "A Time For Romance," a budget-priced easy listener from Madacy, which bows at No. 145 on The Billboard 200, while **Yanni** continues to benefit from his Valentine's campaign at Target Stores (41-38 and 142-123). On Top Off-Price Classical, Pro Arte's "Romance & Roses" rides Cupid's coattails to a debut at No. 4; Valentine's Day also may benefit Teldec's gay-targeted "Sensuous Classics, Too," which bows at No. 6 on Top Classical Albums.

HIGH FIVE: **Garth Brooks** sees a tiny drop of less than 2%, fetching his seventh week at No. 1 on The Billboard 200 (150,000 units), while the residual effect of the American Music Awards help boost **Boyz II Men** 3-2 (130,000 units). Each of the top five albums have one-week sums exceeding 100,000 units.

MARKET WATCH
A WEEKLY NATIONAL MUSIC SALES REPORT

WEEKLY UNIT SALES

THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE
11,813,000	11,004,000	*UP 5.5%*	11,619,000	*DOWN 0.05%*

YEAR-TO-DATE UNIT SALES

YTD (1995)	YTD (1994)	CHANGE
74,025,000	69,638,000	*UP 6.3%*

FOCUS ON SALES BY:

CONFIGURATION		ALBUM FORMAT		STORE TYPE	
Albums	10,165,000 (87.5%)	CD	6,476,000 (63.7%)	Major Chain	5,783,000 (49.8%)
Singles	1,448,000 (12.5%)	Cassette	3,674,000 (36.1%)	Chain	1,368,000 (11.8%)
		Other	15,000 (0.1%)	Independent	1,544,000 (13.3%)
				Rack	2,918,000 (25.1%)

ROUNDED FIGURES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

50-VOLUME BLUES VAULT SERIES LAUNCHED

(Continued from page 12)

turned-gospel shouter Rev. Robert Wilkins; "1963 Isn't 1962," a '63 session from Aberdeen, Miss., legend Booker "Bukka" White; and "Cryin' Won't Help You," a 1972 date by the rarely-recorded Delta guitar ace Houston Stackhouse.

Future Blues Vault volumes are planned from such blues colossi as Big Joe Williams, Rev. Gary Davis, Little Brother Montgomery, Henry Townshend, Honeyboy Edwards, Sleepy John Estes, Furry Lewis, Scrapper Blackwell, Fred McDowell, and Johnny Shines, among many others. Several artists will be the subject of more than one album.

Rosenthal got his start as a discophile and recording engineer during the first blues revival of the early 1960s.

"It was pretty organic, actually," says Rosenthal, who in that era associated with such figures on the nascent blues scene as Dick Spottswood (founder of Washington, D.C.'s Piedmont Records), Tom Hoskins (rediscoverer of John Hurt), John Fahey (folk-blues guitarist and rediscoverer of Bukka White and Skip James) and Ed Denson (Fahey's fellow blues researcher and co-owner of Takoma Records).

In that era, before classic blues 78s were widely reissued on LP, Rosenthal says, "The only way to make copies of early 78s, because you couldn't afford to buy them, was to have a tape recorder. That's as simple as it gets. Most of us couldn't afford brand-new equipment, but very good second-hand semi-professional or professional gear.

"Shortly after that, as my friends actually started going out and doing the first round of rediscoveries, the only thing we had to add was microphones. I had an early interest in audio, anyway, so it was just a natural progression."

Rosenthal, who operated a recording studio in his parents' basement at the time, wound up recording Hurt for Piedmont and James for Takoma in 1964. Several years later, after establishing Adelphi in 1968, he began doing his own recording in earnest: In 1970, for instance, he embarked on a four-month field recording trip, which began in Chicago with Big Joe Williams acting as the primary talent scout.

Around 1970, Adelphi began releasing a handful of Rosenthal's own recordings and some of the tapes cut for Piedmont and Takoma that had languished in the vault. Rosenthal says of the latter material, "What happened was, as we started building our own label, a lot of this earlier material that we still had in our vaults, because we were protecting masters for other people, became available for sale . . . We bought back our own tapes, basically."

Adelphi's first release of the material proved to be the right idea at the wrong time. Rosenthal says, "It was the very end—we didn't know it was the end at that point—of the blues revival. It was dropping rapidly. John Hurt was dead, Skippy [James], all the performing revival players were dead or dying . . . We got seven or eight LPs into the release when the bottom fell out of the blues market."

> *'A lot of this earlier material . . . became available for sale . . . We bought back our own tapes'*

Rosenthal survived the blues depression during the '70s and '80s by diversifying into other styles of music—rock, rock-blues, country, bluegrass, jazz, and, much later, reggae (with the Sunsplash series of live releases)—and by operating a distributorship.

However, after the Robert Johnson reissue scored sales in 1990, Rosenthal says, "It became pretty obvious to us that there was a bona-fide blues revival going on . . . We came to a conclusion about two-and-a-half years ago that it was really time [to release the Blues Vault material], to get in more quickly this time, and not lose it."

So far, the Blues Vault albums have reflected exceptional care in their annotation and packaging: They feature notes by such blues authorities as Spottswood, Robert Palmer, David Evans, and Steve LaVere, and photography, some of it hand-tinted, by Jim Marshall and David Gahr.

Rosenthal says, "We spent an incredible amount of time working with the tapes. One of the major problems working with these tapes from the '60s is their willingness to self-destruct for no apparent reason . . . The tapes are so fragile that [with] many of the machines, if you try to put these tapes on, when they do a hard right-angle turn, you watch the backing go one way and you watch the oxide go the other way."

While the initial Blues Vault releases came slowly because of production concerns, Rosenthal says he hopes to release three albums per quarter for the remainder of 1995, with another three or four per quarter for the duration. He plans to bring out a second Skip James set (focusing on James' unique piano style) and albums by bluesman-turned-evangelist Rev. Gary Davis, guitarist Hacksaw Harney, and medicine-show performer Harmonica Frank Floyd this spring.

The Blues Vault Series has been licensed for release overseas by Demon Records through its Edsel Records imprint.

Incredibly, Rosenthal also is sitting on a mountain of film footage shot during his 1970 field trip.

"What goes along with [the recordings] is about 100,000 feet of color sound-sync film," he says. "It's something in exceaa of 40 hours. With the exception of about 15 minutes that we licensed to Mississippi educational TV about seven or eight years for their production of 'Good Morning Blues,' no one's seen any of this before."

He says Adelphi may create its own video line or license the footage out for home-video release; he also would like to edit the best material into a one-hour broadcast show with a possible companion interactive CD.

To date, Adelphi has focused press activities for the Blues Vault Series on publications like Living Blues and other specialist organs, but Rosenthal says the label will now move toward "more conventional magazines."

The company intends to support future releases with point-of-sale materials like posters and standees, and with advertising in the major trades.

Radio, Rosenthal says with an ironic laugh, has been a sticking point: "We've been doing saturation bombing with radio, but it's very difficult. The main problem is, although there's a lot of radio blues programs, most of those programs are really electric blues . . . We got back from several of the stations, 'We love the stuff, but truthfully I don't see how we can work it into our blues format.' Of course we're saying, 'Wait a minute! You have a three-hour blues show, and you can't figure out how to work some of this material in?' "

While the efforts to keep a flow of Blues Vault product taxes what Rosenthal calls his staff of "two-and-a-half" (himself, VP Hap Passman, and a part-timer), Adelphi is still making an effort to distribute royalties to the survivors of the label's long-deceased stars.

"All of these artists that we recorded were given advances at the time, both film advances, recording advances, et cetera," Rosenthal says. "Since most of the artists we recorded were either out of Chicago or out of the Memphis area, I'm in touch with people in those locales that help track the heirs. In some cases, it's been very difficult."

RCA REVITALIZES JAZZ ROSTERS, IMPRINTS

(Continued from page 12)

songwriter Omar. They join established artists Candy Dulfer, Warren Hill, and Marion Meadows, the latter two having just been repositioned off the Novus imprint onto RCA. Omar's label debut is slated for the spring, Bugnon's in the fall.

Novus is now the imprint for straight-ahead jazz, home for Danilo Perez, Mulgrew Miller, Vanessa Rubin, Antonio Hart, and John Pizzarelli. According to Ramey, the label is planning to release a live set from the late Carmen McRae, "For Lady Day," which honors Billie Holiday. Also scheduled is a summit meeting of jazz's youngest, as-yet-unheralded trumpeters.

The new Groovetown imprint will showcase rhythm-based musics, says Bacchus. "I don't want to call it acid jazz or hip-hop, because labeling them is sometimes counterproductive," he says. "But it will be music for club play or black, urban, or rhythm crossover radio."

Key to the launch of Groovetown will be two new signings, the Brooklyn Funk Essentials and vibraphonist Roy Ayers (Billboard, Feb. 4). They, along with fellow hybridists Steve Coleman and Maceo Parker, both of whom will move from Novus to Groovetown, are seen as key figures in the development of a burgeoning new sound.

"Roy's work from his Polydor days is the sound everyone is currently into," says Bacchus. "It's a second career for him, which will be a new start for us. With this music, we'll be targeting a younger audience, not necessarily the consumers who look only in the jazz bins. I can see Roy showing up in both the pop and R&B categories, as well as jazz. We're open to bringing in this new music and having it flourish under the jazz umbrella." Both Ayers and Brooklyn Funk Essentials will have their Groovetown debuts in the spring.

Bacchus and Ramey anticipate some cross-fertilization of the labels. Says Ramey, "We're attempting to encourage mainstream listeners and nonmainstreamers alike to discover the breadth of this music."

Look what just landed on America's Finest Radio Stations:

CRASH - THE '95 MIX

by

THE PRIMITIVES

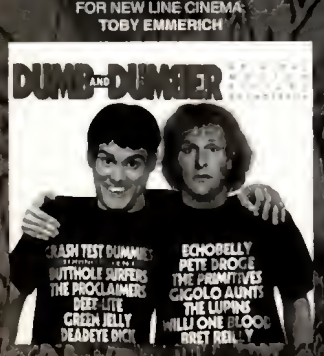
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WHO'DA THUNK IT?

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MUSIC SUPERVISOR: DAWN SOLER
EXECUTIVE - IN - CHARGE OF MUSIC FOR NEW LINE CINEMA: TOBY EMMERICH



THE RCA RECORDS LABEL

NEW LINE CINEMA

The Billboard Bulletin...

EDITED BY IRV LICHTMAN

B'BUSTER SETS AWARDS SHOW
Blockbuster Entertainment will host its first award show, called the Blockbuster Entertainment Awards, scheduled to air June 6 on CBS. The two-hour broadcast will include nominees chosen from the top-grossing films, most-rented videos, and best-selling albums of 1994. Winners will be chosen through electronic balloting in Blockbuster's 3,400 video and music stores. Consumers may cast their votes from March 1-31.

RIGHT GROUPS OK VIRGINIA BILL
ASCAP, BMI, and SESAC gave their approval Feb. 15 of a pending restaurant music license bill in Virginia they hope will serve as an example of a mediated bill that could replace more restrictive language in 10 other state bills. Virginia Senate Bill 858 calls for electronic repertoire list requests, on-site ID, and "no deceptive acts or practices." Gone are penalty and phone-ahead provisions, hard-copy lists, and neighboring-fee demands. The bill goes before the Virginia House this week.

BANNER 1994 FOR ASCAP
ASCAP registered record receipts of $422.7 million last year, an increase of approximately 10% over the previous year. The performance-right society, at its annual membership meeting in Los Angeles Feb. 13, also reported a 14% increase to $231.8 million in distributions to writer and publisher members. Of the receipts total, $319.1 million came from domestic sources, and $103.6 million was from foreign receipts. ASCAP also lowered by about 1%, to 18.099%, the percentage absorbed by the cost of operating the society in 1994, based on domestic and foreign receipts.

PEARL JAM, MARIAH LIFT SONY
Sony Music Entertainment's revenues for the third quarter, which ended Dec. 31, rose 4.1% to $1.58 billion on the strength of worldwide hits like **Pearl Jam**'s "Vitalogy," which has sold more than 7 million units, and **Mariah Carey**'s "Merry Christmas," which sold over 6 million units. However, U.S. sales were up only 2%. The Tokyo-based company says operating profit for the music group "was down due to such factors as the higher yen value."

TWO SALES EXECS EXIT EMI
Senior execs at EMI Records are likely to have added duties at the National Assn. of Recording Merchandisers Convention in San Diego Feb. 22-25—looking for new sales execs. On the eve of NARM, the label let go its two senior sales execs, **Bob Cahill**, senior VP of field marketing, and **Dutch Cramblitt**, VP of sales.

SELL-THRU MEETS 'WEDDING' NOM
PolyGram Video got an Oscar-sized valentine Feb. 14 with an Oscar nomination for "Four Weddings And A Funeral" for best picture. It's the first time a title available at sell-through has been so honored: "Weddings" was repriced to $19.95 two weeks earlier in a PolyGram Valentine's Day promotion. Sources say a potential Oscar could add 100,000 units to the estimated 300,000 already shipped. Blockbuster, meanwhile, is taking advantage of family ties to bump sales of Oscar favorite "Forrest Gump." The chain is giving the book "Gumpisms, The Wit And Wisdom Of Forrest Gump" to customers preordering the movie, which arrives April 27 at $22.95. Viacom owns Blockbuster and "Gumpisms" publisher Pocket Books.

ROUNDER OPENS EURO DISTRIBUTOR
Rounder Records, which is celebrating its 25th birthday, has set up a new distribution company, Continental Record Services, in the Netherlands to serve the European Union market. The company also will license product for European manufacture, market and promote, and act as subpublisher.

24-HR MTV IN SOUTH AFRICA
MTV, South African recording star **Johnny Clegg**, and South African media group Primequity (Radio 702) have joined to launch the 24-hour MTV South Africa in 1996. Equity in the network will be divided between the three partners with 5% allotted to the Music And Youth Development Trust, which will serve as a national outreach school of contemporary music aimed at unemployed youth in South Africa. Video programming will comprise South African music with some international programming and several signature MTV shows.

Madonna 'Takes A Bow' At No. 1

MADONNA IS THE BIG NEWS for the second week in a row as "Take A Bow" moves to No. 1 as predicted. It's the 11th chart-topper for Ms. Ciccone, which means that more than one-third of her 32 chart singles have reached the top. "Bow" is Madonna's second No. 1 single since the Hot 100 was converted to SoundScan sales data and Broadcast Data Systems airplay information. The first was "This Used To Be My Playground" in the summer of 1992.

Madonna is now in fourth place on the list of artists with the most No. 1 singles. Just one notch ahead of her and tied for third place are **the Supremes** and **Michael Jackson** with 12 apiece. Can Madonna match their status? Easily. In second place is **Elvis Presley** with 17. Will Madonna someday match Elvis? Entirely possible. In solid first place is **the Beatles** with 20. Could Madonna break that record? Very difficult, but not impossible, even if the Beatles were to collect another No. 1 with "title to come," the **John Lennon** track that the other three Beatles are completing. Of course, that means Madonna would almost have to double her total. It's taken her 11 years to collect her first 11.

CHART BEAT



by Fred Bronson

William Simpson of Los Angeles, the first Chart Beat reader to have a letter arrive at this column's new London address, says that "Take A Bow" is the ninth Madonna single with three words in the title to top the chart. Simpson adds that all 14 of Madonna's three-word title songs have made the top 10.

AND "THE HITS" JUST KEEPS ON COMING: **Garth Brooks** shall not be moved—at least, not from the top of The Billboard 200, where he has been No. 1 for seven weeks. That puts "The Hits" in a tie with "The Chase" as Garth's second-longest running No. 1 album. "Ropin' The Wind" was on top for 18 weeks, and "In Pieces" had a five-week run.

THINK TWICE: Those words might be good advice to 550 Music regarding which **Celine Dion** single to release next. "Think Twice" slipped away when released as the third single from "The Colour Of My Love" after "The Power Of Love" and "Misled." It spent only four weeks on the Hot 100, peaking at No. 95. It's a different story in the U.K., where "Think Twice" is No. 1 and is approaching million-selling status. Ironically, "Think Twice" is Sony's biggest-selling single since the original "The Power Of Love" by **Jennifer Rush** in 1985.

ONE IF BY LAND: "You Gotta Be" by **Des'ree** slips one notch to No. 7 on the Hot 100, but she is still the sole British representative in the top 10. In fact, she is the first new U.K. artist to make the top 10 since Scotland's **the Proclaimers** went to No. 3 with "I'm Gonna Be (500 Miles)" in August 1993 (and that song was four years old at the time). Des'ree is the highest-ranked of six U.K. artists on the Hot 100. The others are **Martin Page**, **Portishead**, **Simple Minds**, **John Waite**, and **Sting**.

READER'S RIGHT: **Rob Durkee** of Premiere Radio Networks, the first Chart Beat reader to phone in an item to the London switchboard, believes that **2 Unlimited** has set a new record, with "Get Ready For This" moving up to No. 44 in its 24th chart week. That's the longest a single has been on the Hot 100 without making the top 40. Durkee also told Chart Beat to "Check Yo Self" when it comes to which song made the biggest leap to No. 1 on Hot R&B Singles. Although **the Supremes** did hold the record for many years with the 22-1 move of "You Can't Hurry Love," the champ is **Ice Cube**, who moved 44-1 in 1993 with "Check Yo Self."

GUIDED BY VOICES DEBUTS ON MATADOR

(Continued from page 12)

"I listened to it and I just thought it was the greatest thing," Griffin says. He was so impressed that he not only agreed to distribute some of the band's earlier recordings, but he offered to sign the band to Scat.

The first GBV Scat release was the 1993 single, "The Grand Hour," which was followed by the "Vampire On Titus" album (Billboard, March 19, 1994). Scat had a brief distribution deal with Caroline before pacting with Matador for manufacturing and distribution.

When GBV played the New Music Seminar in the summer of 1993, Pollard was surprised by the reaction. "We received a pretty good response to the live show, although we hadn't played live for six years," he says. After the show, the band was interviewed by Everett True from the U.K. music publication Melody Maker. "I thought maybe something was going on," Pollard says. "Then it just began to snowball, and it hasn't stopped yet."

Following the release of 1994's "Bee Thousand," several labels began courting the band, including Warner Bros., Capitol, and indies Restless and Matador. The band still owed Scat one record, but Griffin had no hard feelings about the band leaving the fold prematurely.

"The band made it clear to me that they were ready to move on, and I didn't want to hold them back," Griffin says. "It was beyond my abilities and resources to do the right kind of job with the new record."

Pollard narrowed the competition down to Warner Bros. and Matador, but took seven or eight months to make the final decision. The band signed with Gold Mountain Entertainment's Aaron Blitzstein for management to aid in arriving at a decision.

In the end, Matador won. Says Pollard, "Matador has WEA distribution, so if we need it, we have it, so we get the best of both worlds, and I think they will let us do exactly what we want to do."

Although "Alien Lanes" will be Guided By Voices' first Matador album under an agreement reached with Scat, the band is still treating it as its final Scat release.

"It was like the last of the trilogy of things we did for Scat. 'Bee Thousand,' 'Vampire On Titus,' and 'Alien Lanes' all have a similar feel. I felt after that, it was time to move on and try something different and, maybe, go into a big studio."

Pollard describes the album the band is working on as "more slow and more anthemic stuff." The album is being recorded on 24-track at Steve Albini's studio in Chicago and Easley Studio in Memphis. "But there's some stuff that we're not crazy about, so we're going to take it back to a 4-track to do the vocals," Pollard says. "We get this killer vocal sound with the 4-track."

Still, the new album, tentatively titled "The Flying Party Is Here" or "The Power Of Suck," is a departure. "Most of the songs are between two and four minutes," says Pollard. "On 'Alien Lanes,' most of them are between three seconds and a minute-and-a-half. I just wanted to cram as many crazy pop songs as I could on one record. I wanted to create a double album's worth of songs on one record."

Yet the unconventional recording technique of "Alien Lanes" provides a challenge for Matador. Despite favorable press from such publications as Rolling Stone, Spin, Option, and Melody Maker, the airplay of GBV has almost exclusively been limited to college stations. The lo-fi production of "Alien Lanes" is unlikely to change that.

Even with its limited radio appeal, "Bee Thousand" has sold an estimated 30,000 copies, according to Griffin, who says that is an impressive number for a small label like Scat.

At the Dayton, Ohio-based Trader Vic's, GBV regularly tops both the store's charts dedicated to local artists, and its larger chart, which accounts for all the store's sales. "We do extremely well with GBV," says manager Mike Justice, who estimates the store has sold 300-400 copies of "Bee Thousand" and up to 1,000 different GBV products, including singles, albums, T-shirts, and posters.

"There's a lot of momentum already there on the mom-and-pop retail level and at college radio, and the last tour did really well," says Matador co-president Chris Lombardi.

To help make "Alien Lanes" a little more appealing to radio, the band plans to rerecord the album track "Motor Away" on 24-track, while it is in the studio working on the album due this fall, says Matador director of radio promotion Kris Gillespie. Scat used a similar plan in promoting "Bee Thousand." The band rerecorded the track "I Am A Scientist."

To date, Matador says, the band has received airplay on 145 college stations, including KUSF San Francisco and WUOG Athens, Ga.

"We're not going to commercial radio immediately [with the track]," Gillespie says. "They're a relatively new band, and it's going to take some time. For a lot of commercial radio stations, this is the first time that they have heard the band, despite all the press."

On the video front, a two-song video for "Auditorium" and "Motor Away" is planned. Lombardi says the clip will be serviced to regional video outlets and MTV.

Aside from the video and the rerecorded single, Matador will distribute a GBV bottle opener, which reflects the band's enthusiasm for beer-drinking. The promotional item will be sent to key retailers and college-radio programmers.

On the tour front, the band will play a March 18 showcase with Bettie Serveert, Yo La Tengo, and Railroad Jerk in Austin, Texas. In April, it will launch a full-scale club tour.

Scat, meanwhile, plans to promote "Box" with a 24-track, 70-minute sampler CD, featuring four to five songs from each album.

"The main thing about Guided By Voices, regardless of the steamroller of publicity, is that they are a really important rock'n'roll band," says Griffin. "Ten or 20 years from now, they will still matter."

Pollard remains optimistic about GBV's commercial chances: "Maybe with the [fall] album we'll get something on the Billboard charts. We did pretty well on the college charts last year, but 'Alien Lanes' is still a lo-fi record. I don't know how well a lo-fi record can do."

JAMAICAN CONCERT HONORS MARLEY'S 50TH

(Continued from page 14)

Most acts sang one or two of their own hits, plus at least one of the hundreds of songs Marley made famous.

The Jamaican government also played its part in the event. Prime Minister P.J. Patterson, who joined Rita Marley on stage to cut a birthday cake, announced that Feb. 6 will be Bob Marley Day in Jamaica. And the government confirmed it will issue a series of four Marley stamps and is minting a JA$50 coin with Marley's image on it.

Among the performance highlights was an appearance by "Melrose Place" actress Vanessa Williams (not the noted Mercury Records singer). A devoted Marley fan, Williams performed a lively "Waiting In Vain" and an infectious version of "One Drop."

Reggae veteran Toots Hibbert, still one of Jamaica's most dynamic performers after three decades of making music, burst onstage with a rousing version of "Three Little Birds" and, to the disappointment of many, disappeared almost as dramatically as he arrived, after performing the number.

DJ Tony Rebel, a leading force in taking Jamaican dancehall music away from the often highly sexual and violent lyrics that have dominated the genre for the past decade, delivered a spirited three-number set that culminated in "Small Axe."

But the most solid and satisfying performance of the evening was provided by Mystic Revealers, one of the few serious roots groups to emerge in Jamaica in recent years, which won over many new fans with powerful versions of "Natural Mystic" and "We And Dem," before launching into its own biggest hit, "Religion."

Veteran roots group Wailing Souls, now just a duo, performed a lively "I Shot The Sheriff" and a lovely, slow version of "No Woman No Cry."

Two of Marley's younger sons, Damien and Kymani—now performing under the names Junior Gong and Maestro, respectively—performed an exuberant DJ set in which they took a tongue-in-cheek dig at their father's nonmusical activities by slipping in a line about him being a "bedroom bully." They then paid a slightly more serious vocal tribute to him on "Crisis."

Ziggy Marley & the Melody Makers, the most famous of Marley's offspring, offered a distinctly uneven set that included their own "Tumbling Down," their father's "War" and "Rebel Music," and more-than-passable versions of "Soul Rebel"—with Stephen Marley on vocals—and "Selassie Is The Chapel."

The Wailers Band, rated by many as the finest in reggae history, was given the respect it deserved when they came on stage to perform "Positive Vibration" and "Get Up Stand Up," with Junior Marvin taking lead vocals. Other surviving Wailers onstage were bass master Aston "Family Man" Barrett, keyboardist Earl "Wya" Lindo, guitarist Al Anderson, and percussionist Alvin "Seeco" Patterson.

The Wailers were joined by I Threes—Rita Marley, Judy Mowatt, and Marcia Griffith—for "He's A Legend," "Three Little Birds," and a rousing "Buffalo Soldier," before launching into "One Love" and inviting all the other performers to come back on stage for "Jammin'."

Williams, Carlene Davis, and two members of Mystic Revealers joined in, but none of the younger Marleys participated in the finale.

Also performing at the festivities were veteran Jamaican Nyabinghi drumming group Ras Michael & the Sons Of Negus; Dub poet Mutabaruka; saxophone virtuoso Arturo Tappin, from Barbados; Davis, one of Jamaica's leading female vocalists; Yami Bolo; Third World minus lead singer Bunny Rugs; and Jamaica's most famous horn player, Dean Fraser.

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UPCOMING IN Billboard

PRO TAPE
ISSUE DATE: MARCH 11
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STEP ONE RECORDS
10th Anniversary
ISSUE DATE: MARCH 11
CLOSED

LASERDISC/ KARAOKE
ISSUE DATE: MARCH 25
AD CLOSE: FEBRUARY 28

NEW AGE
ISSUE DATE: APRIL 1
AD CLOSE: MARCH 7

VITAL RE-ISSUES
ISSUE DATE: APRIL 8
AD CLOSE: MARCH 14

ICHIBAN RECORDS
10th Anniversary
ISSUE DATE: APRIL 8
AD CLOSE: MARCH 14

BERKLEE COLLEGE
50th Anniversary
ISSUE DATE: APRIL 15
AD CLOSE: MARCH 21

NASHVILLE MUSIC PUBLISHING/ SONGWRITERS
ISSUE DATE: APRIL 22
AD CLOSE: MARCH 28

CONTEMPORARY CHRISTIAN
ISSUE DATE: APRIL 29
AD CLOSE: APRIL 4

HAWAII
ISSUE DATE: APRIL 29
AD CLOSE: APRIL 4

ROUNDER RECORDS
25th Anniversary
ISSUE DATE: MAY 6
AD CLOSE: APRIL 11

SOUNDTRACKS
ISSUE DATE: MAY 6
AD CLOSE: APRIL 11

INDIES/NAIRD
ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

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STEVIE WONDER
30th Anniversary Salute
ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

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JANUARY





TOM SCOTT

The founder of the fomed L.A. Express, Tom has played with scores of great artists including Whitney Houston, Michael Jackson and Stevie Wander. His last album, "Reed My Lips," was a number ane contemporary jazz album for six weeks and his new album, "Night Creatures," is a must have for every fan of the genre.

JANUARY



SPYRO GYRA

Seven years before millions delighted in the breakthrough of Kenny G's "Sangbird," Spyro Gyra blazed the contemporary jazz trail with their classic "Morning Dance." Their sound has been a staple of contemporary jazz for 15 years and has sold millions of albums worldwide. Their latest album, "Love & Other Obsessions" arrives in March.

MARCH

GARY BURTON

Three-time Grammy Award winner, vibraphanist Gary Burton began his playing days with Stan Getz. Among his many triumphs is his 1990 "Reunion" album with Pat Metheny which reached #1 on Billboard's Contemporary Jazz Chart. Burton presents in March a moving duet recording with Japon's mast renowned pianist, Makoto Ozone.

MARCH



NELSON RANGELL

A true virtuaso at alto, tenor and saprana sax as well as flute and piccola, Nelson Rangell is a gifted songwriter and a dynamic live performer. His inspired new album "Destiny" and his spring and summer tours will for certain establish Nelson Rangell as one of the bright new stars in contemporary jazz.

APRIL





ARTURO SANDOVAL

Revered by the master of trumpet, Dizzy Gillespie put it best when saying "Artura has bull chops." He's performed with Gloria Estefan, The London Symphony Orchestra and his recent album "Danzon" is naminated for three Grammys. His May release "The Latin Train" features Latin greats Celia Cruz, Louis Enrique, Oscar DeLeon and the jazz stylings of Jae Williams.

MAY



CHICK COREA

A founding member of the legendary band Return Ta Forever, his triumphs have spanned three decades and earned him eight Grammys. He's played with Miles Davis, Stan Getz, Sarah Vaughn, Joe Henderson and Herbie Hancock. This fall GRP will release a Chick Corea career retrospective boxed set along with his eagerly awaited new album, "Time Warp."

JULY

MAYSA

With her sultry voice blending the sounds of soul and acid jazz, Maysa has been heard by millions in her performances as lead vocalist of the internationally renowned graup Incognito. Maysa is currently heard singing "Don't Get Any Better Than This" on Tam Scatt's hot new album "Night Creatures" and her debut sola album arrives in August.

AUGUST



ACOUSTIC ALCHEMY

The Acoustic Alchemy story began when Nick Webb and Greg Carmichael auditioned for a live entertainment gig an an airline. Since that audition, they've sold over two million albums and gained a worldwide following of devout fans who love to say, "Acoustic Alchemy was unplugged...before there was unplugged." Coming this fall is the first ever Acoustic Alchemy live collection.

SEPTEMBER





DAVID BENOIT

Recarding for GRP since 1988, David Benoit has sold over ane million albums and has consistently topped every Contemporary Jazz, radia and retail chart, performed sold-out worldwide tours and been a Grammy nominee. Benoit's campositions have been featured in both film and television. Watch for a special new album from David Benoit this fall.

SEPTEMBER

GRP...A STELLAR COLLECTIO

SHEET FOR NARM 1995.

JOHN PATITUCCI

Vated number one bassist by both *Guitar Player* and *Bass Player*, John Patitucci is a revered virtuoso at both electric and acoustic bass. Respected worldwide far his performances in Chick Carea's Akoustic and Elektric Bands, his new album "Mistura Fina" presents the flare of Brazilian jazz and features pivotal Brazilian vocalists Dori Caymmi, Ivan Lins and Joao Bosco.

FEBRUARY





DR. BILLY TAYLOR

His composing brilliance is featured on Dr. Billy Taylor's "Homage," the latest GRP release from a true jazz legend and spokesperson. Dr. Taylor has been the recipient of the Natianal Medal of Arts and was a key accompanist in the recordings of jazz masters such as Charlie Parker and Dizzy Gillespie.

FEBRUARY



LARRY CARLTON

His are some of the most memorable guitar riffs in modern radia history, gracing the recordings of Steely Dan, Joni Mitchell and The Crusaders. His compositions include the timeless hit "Minute By Minute" and renowned scores including *Hill Street Blues*. In April he releases a long awaited collaboration with another of the world's greatest guitarists. (see Lee Ritenour)

APRIL

LEE RITENOUR

A co-founder of the acclaimed ensemble Fourplay, he's played with a list of greats including Quincy Jones, Whitney Houston, George Benson, Barbra Streisand and Sonny Rollins. His countless guitar triumphs have earned him the moniker "Captain Fingers" and in April he releases a long awaited collaboration with another of the world's greatest guitarists. (see Larry Carlton)

APRIL



URBAN KNIGHTS

A world class one-time event featuring Ramsey Lewis, Grover Washington, Jr., Omar Hakim, Victor Bailey and special guests Freddie Hubbard and The Emotions. Produced by Maurice White of Earth, Wind & Fire fame, this is a musical collaboration not to be missed. Watch far the Urban Knights tour coming this spring.

MAY





DR. JOHN

Revered throughout the world for his historic career, the immortal line "I must have been in the right place at the wrong time" and the Grammys awarded his last twa albums, his forthcoming new album re-unites him with two time Grammy award winning producer Tommy LiPuma, producer of Dr. Jahn's landmark album, "In A Sentimental Mood."

JUNE



RUSS FREEMAN

A pre-eminent contributor to the genre of contemporary jazz, Russ Freeman has created a truly unique niche in music. As founder and leader of The Rippingtons, Freeman has created a sound blending jazz, pop and R&B. In the process, his Rippingtons albums have sold over twa millian copies and his fans await his new album due this fall.

AUGUST

ROBBEN FORD

Following a stellar career of playing with Miles Davis, Tom Scott, Joni Mitchell, and The Yellowjackets, Robben Ford formed his blues rock trio, The Blue Line, and established himself as a guitarist, singer and composer. His forthcoming Stretch/Blue Thumb release will be produced by Danny Kartchmar, and his next worldwide tour begins in August.

SEPTEMBER



DAVE GRUSIN

A legendary film score composer whose works include "On Golden Pond," "Tootsie," "The Fabulous Baker Boys," and the Academy Award®-winning soundtrack, "The Milagro Beanfield War," Dave Grusin's diverse collection of GRP albums have sold over three million copies. He has consistently explored new musical territories and his next album, to be recorded...in Nashville...will be no exception.

OCTOBER



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